



Vol. XII, No. 6

NOVEMBER - DECEMBER, 1979

THE לפני SHEKEL

KOMISJA ROZDZIAŁU MĄKI I CHLEBA
DLA M. WARSZAWY I PRZEDMIEŚĆ

KARTA NA MACE
MĄKI 2 kg = 4 f. 28 1/2 f.
MACY 1800 gr = 4 f. 13 1/2 f.
na czas od 17 do 25
Kwietnia 1916 r. włącznie.

MAZEN - KARTÉ
MEHL 2 kg = 4 f. 28 1/2 lot.
MAZEN 1800 gr = 4 f. 13 1/2 lot.
vom 17 bis zum 25
April 1916 einschliesslich.

כרטיס על מצה
שני קילוגרם - 4 א 28 1/2 לויט קמח
או 1 קילוגרם 800 גרם - 4 א 13 1/2 לויט מצה
על הג הפסח מיזם יד ניסן עד כא בו חתרתו
מן 17/4 עד 25/4 1916 בכלל

WARSAWA
ZUCKER-KUPON
KUPON NA CUKIER
275 GR.
21 1/2 Ł.
קיפון על צוקער

Podpis odbierającego *Adres*





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STATEMENT OF PURPOSE OF A.I.N.A.

The AMERICAN ISRAEL NUMISMATIC ASSOCIATION is a cultural and educational organization dedicated to the study and collection of Israel's coinage, past and present, and all aspects of Judaica Numismatica. It is a democratically organized, membership oriented group, chartered as a non-profit association under the laws of the State of New York.

As an educational organization, the primary responsibility is the development of programs, publications, meetings and other activities which will bring news, history, technical, social and related backgrounds to the study of numismatics. Membership is open to all men and women of goodwill and to clubs who share the common goals of the Association.

The Association is the publisher of THE SHEKEL, a six times a year journal and news magazine prepared for the enlightenment and education of the membership. It neither solicits or accepts advertising, paid or unpaid. Its views are the views and opinions of the writers and the pages and columns are open to all who submit material deemed by the editors to be of interest to the members.

The Association sponsors such major cultural/social/numismatic events as an annual Study Tour to Israel, national and regional conventions and such other activities and enterprises which will benefit the members. Dues are paid annually at \$10.00 per year; life memberships are offered to all at \$150.00 per year. Junior membership (under 18) \$6 per year. Your interest and participation will be welcomed by any of the affiliated clubs or as a general member of the Association.

The Editor's Drawer

Want to know how fast time flies by? This issue marks the second anniversary of my being editor of the SHEKEL. I have tried to vary the subject matter and provide a magazine which would be of interest to all. I hope that I have succeeded in this effort.

This is a very strong issue for those who have interest in Medals. The background material is extremely well told by Mel Wachs in the Judah Magnes Museum Medals. We are grateful to the ANA and the Numismatist for permission to reprint the epic "Jews and the Art of the Medal" by Daniel M. Friedenberg. This will be printed in two parts, with the first installment in this issue.

Hope you enjoy it.

See you next month,

E. S.

EDWARD SCHUMAN, *Editor*

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President's Message

Dear AINA members:

As this will be the last SHEKEL for 1979, and as the year draws to an end, may I take the opportunity on behalf of the AINA organization, its officers and board members to wish each and every one of you, your families, a very Happy, Healthy and Peaceful New Year.



ED SCHUMAN

I wish to thank those members who have already responded to our dues letter. It is gratifying to know that so many members really do understand the problems of inflation, and how it is affecting the operation of AINA. To those who have not yet responded, I can only repeat my message to you.

I have been a traveling president the past few months. The Greater Los Angeles Coin Convention was great. It was a pleasure meeting the many members of AINA attending this show. The Great Lakes Numismatic Seminar in Detroit is another affair that we all can be proud of. The AINA board meeting in New York was quite successful, and several new projects beneficial to the members will result.

We have all been waiting for a rise in the Israel coin market. While we had hoped it would be because of increased collector activity, we have received a wind-fall price increase from another direction. As world inflation grows larger, the bullion price of silver and gold have risen dramatically. The bullion value of most Israel commemoratives have brought up values considerably. Medals which AINA sold a few weeks ago at \$44.00 now contain almost \$70.00 worth of Silver. In addition tremendous meltings of the more depressed commemorative issues for the silver have reduced the surplus issues greatly. Nobody will ever know the exact mintages remaining and as all Israel commemoratives were issued in smaller quantities in comparison to other world coinage, we will have many scarce issues resulting.

One new project of AINA will be the publishing of "The A.I.N.A. Guidebook of Israel Coins and Medals." This will be a handbook which will list all issues, and pertinent information. In addition to the description, original issue price, mintage

and metal, we will list the bullion weight so that it will be a simple task of finding out the intrinsic value of all issues by multiplying this figure by the daily price of the metal. Valuations will be listed in a dual manner system. The first price being the approximate value that professional numismatic dealers will pay for the issue. The second price the approximate retail price of the issue. This guidebook will be available shortly, as prices will be compiled from dealer lists, auction records and prices averaged as of January 1st 1980. We anticipate the price of this book to be a couple of dollars at most, and it will be designed in a way that further editions can be done quite easily and at low cost.

The Miami convention will be the largest ever held in conjunction with AINA. A bourse of about 175 dealers is sold out. The educational forum will feature David Hendin, Julius Turoff and ANA President George Hatie . . . The annual study tour to Israel is progressing nicely, and promises to be the best yet. The Greater New York Coin Convention, the annual AINA affair will be a Bar Mitzvah, celebrating the 13th anniversary of AINA. I hope to personally meet and greet as many AINA members as possible there. Please look for me, I will not be hard to find.

On the complaint side, we are all upset over the slow delivery of IGCM issues. We met with Mr. Shiloni the end of October, and it has simply been a problem of too many issues in a short space of time, and a shortage of labor to process the issues and make shipments. They are trying to eliminate these problems, and we look for improved service.

In closing, I must again stress membership in AINA. We are the second largest numismatic organization in the world. The coins and medals of Israel stand above all others in historical value, and certainly are beautiful items. As editor of the SHEKEL, I want to bring you larger and better issues bimonthly. As president, I must be responsible for the necessary budget allocation, and membership is an important factor in how much can be spent. So, if you have not already done so, please renew your membership in AINA promptly, and tell a friend or relative about us, and perhaps sign them up as well.

Shalom,

Edward Schuman

COINS OF ANCIENT ISRAEL

by David Hendin



A NEW WAY TO LOOK AT THE THICK SILVER SHEKELS

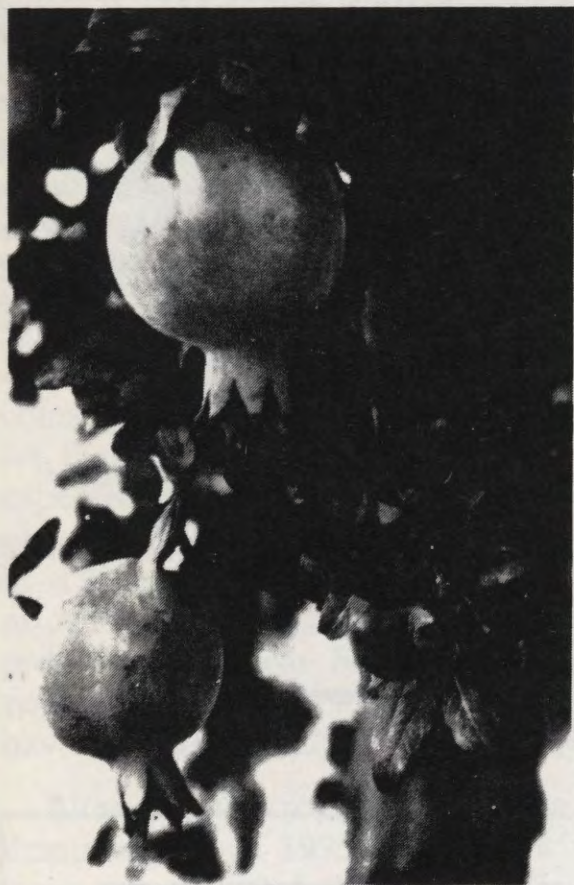


Fig. 1 Pomegranates

For more than one hundred years scholars were undecided about identification of the botanical device on the reverse of the thick silver coins of the First Jewish War Against Rome (66-70 A.D.). Now the consensus is that this is a stem with three pomegranates. A look at near-ripe pomegranates hanging on their tree makes the identification certain, although the pomegranates on the shekels are stylized slightly with larger crowns in proportion to the fleshy part of the fruit. (Fig. 1)

Another look at this fruit brings a startling observation. We have been looking *upside down* at the reverses of the silver shekels and half-shekels. (Fig. 2) Why would an ancient designer or engraver depict three heavy, ripe fruits springing upright from their stems when in nature the pomegranates hang only at downward angles? Indeed, when other botanical items were depicted at this

time on coins they were always shown hanging as they do in nature. These include the vine leaf on tendril, depicted on prutot of the Jewish War (First Revolt), as well as bunches of grapes on vines and more vine leaves appearing on coins of the Bar Kochba War (or Second Revolt) (Figs. 3, 4, 5). Some of the Hasmonean prutot do depict a single upright pomegranate between two cornucopiae, but this is one of several elements in a design motif, and thus not similar to the coins showing botanical symbols in their natural positions. It is not logical to assume that the thick silver coins of the Jewish War could be the only coins of the Second Temple Period that depict fruits of the earth in an unnatural position.



Fig. 2 1st Revolt
Shekel with hanging pomegranates.



Fig. 3 1st Revolt
small bronze with
hanging vine leaf.

From a technical standpoint, other coins of the Jewish War as well as the Bar Kochba War were struck at either a 360-degree die axis or a 180-degree die axis. It is certainly possible, then, that the shekels and half-shekels were also struck on a 180-degree die axis instead of the 360-degree die axis that has been supposed. The perutah coins of the Jewish War were struck on a 180-degree die axis. The reverse of the coins of both the second and third years show the vine leaf hanging downwards from a branch. The inscription reads outward, beginning at about 10 o'clock and moving counter-clockwise across the lower perimeter of the coin. If one were to place the reverse of the silver shekels on the same 180-degree die axis, with the pomegranates hanging as they do in nature, the position of the inscription would be almost identical. The inscriptions on the silver and bronze coins of the Bar Kochba War that carry parallel agricultural devices are positioned in the same way.

The above evidence seems to prove that we have for many years been looking upside down at the reverse of the silver shekels and half shekels of the Jewish War.



*Fig. 4 2nd Revolt
small bronze with hanging grapes.*



*Fig. 5 2nd Revolt
medium bronze with hanging vine leaf.*

David Hendin, author of *Guide to Ancient Jewish Coins*, is a numismatic consultant to The Jewish Museum in New York.

**This article originally appeared in *The Numismatic Review*,
published by Coin Galleries (Stacks), New York.**

A.I.N.A. ELECTION NOTICE

The terms of the following members of the Board of Directors of A.I.N.A. expire April 30th 1980

Morris Bram
Edward Janis
Robert Messing
Nathan Sobel
Stanley Yulish

This election, there will be openings for four National Board positions, one regional seat, New York State Area 1 and one new Professional Numismatic Dealer seat.

This notice is to advise all AINA members who seek election to contact the AINA office no later than January 10th 1980 for the necessary election forms.

ISRAEL GOLD COINS —

Market Evaluation

By SYLVIA HAFFNER



ALL GOLD coins issued by the State of Israel from 1960 through 1968 are listed below with their issue price and estimates of their selling price from 1967 through June of 1979 . . . a twelve year period. Most “investment firms” advertise that a numismatic item should be kept from 5 to 10 years to yield a high return on your investment!



SYLVIA HAFFNER

Those of us who bought all Israeli gold coins at issue price have done much better than the touted 15% to 20% return expected on a rising market. For example: if you bought the 1964 Bank proof in 1967 for \$410. (\$327. above issue price) and sold it in 1975 . . . your net profit would have been \$5,090! But if you sold it in 1979 your profit would have been only \$3,700!

Although the market has come down drastically since 1975, only a few of the items are selling below issue price; The

un-holy two-some; Ben-Gurion and Bonds. Both are victims of the devaluation of the Israeli Lira and an overabundance of coins struck, in the belief that the market could absorb these tremendous mintages. When in reality the Israeli market was a false market because of the invasion of the “investors” 1973-1974. When the market began to slump . . . along with the entire numismatic market . . . the investors began to dump and consequently there were not enough collectors to absorb the surplus.

In attending several Israeli auctions this past year, I noted that Israeli gold was going cheaply . . . or so I thought. Until I found out that the consignor was buying back his own coins. If anyone else had bid they would have cost more! It is the lack of interest in the gold coins that has kept them in the “doldrums.”

When you are investing in the stock-market . . . you are told by your broker to buy when everyone else is selling . . . and to sell when everyone else is buying! The numismatic market is exactly the same type of market. If you buy now . . .

GOLD COINS OF ISRAEL

		Mintage	Issue Price	1967	June 1972	Jan. 1975	Dec. 1975	Dec. 1978	June 1979	Oct. 1979
1960	Herzl IL20 BU	10,075	\$ 20.	\$ 90.	\$200.	\$ 895.	\$ 750.	\$385.	\$450.	\$ 550.
1962	Weizmann (2) IL50-100 PR	5,940	180.	250.	350.	1,375.	1,175.	715.	750.	1,050.
1964	Bank IL50 BU	5,201	50.	85.	200.	1,200.	1,200.	550.	610.	650.
1964	Bank IL50 PR	841	83.	410.	850.	6,500.	6,450.	3,200.	4,110.	4,200.
1967	Victory IL100 PR	8,020	100.	125.	350.	1,400.	1,195.	570.	595.	775.
1968	Jerusalem IL100 PR	12,012	100.		160.	795.	650.	350.	380.	450.
1969	Shalom IL100 PR	12,009	100.		160.	675.	525.	280.	295.	425.
1971	Freedom IL100 PR	9,502	100.		175.	895.	740.	325.	380.	435.
	IL-50-100-200									
1973	25th Anniversary (3) PR	18,000	385.			1,195.	835.	415.	485.	595.
	IL-50-100									
1973	25th Anniversary (2) PR	5,000*	165.			450.	325.	185.	215.	275.
1974	Ben-Gurion IL500 PR	47,847	500.			695.	465.	225.	255.	350.
1975	Bonds IL500 PR	31,775	410.				555.	185.	215.	275.
1978	Unity IL1000 PR	12,100	230.					275.	305.	350.

*Estimated mintage

*October 1979 Prices Supplied by J. J. Van Grover

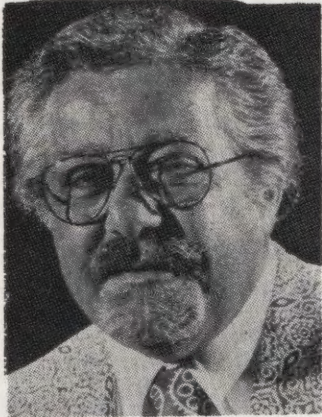
Continued on Page 27

Neturei Karta-Mea Shearim

By SIDNEY L. OLSON

AT THE ENTRANCE to Mea Shearim, an old man sits on a little stool, rattling the coins in a tin box.

Men with beards and side-curls fill the narrow pavements. Most are dressed in black, some in long kaftans, others with trousers tucked into their socks. The more rare brown, striped kaftan denotes a descendant of a long line of Jerusalemites. All walk quickly, nervously, fingers playing with their beards or side-curls as if they were still pondering a difficult passage of the Talmud. Old men with long white beards walk more slowly, lively eyes in creased faces reflecting wisdom 4,000 years old.



SIDNEY OLSON

Boys' voices float out of the windows of the yeshivot repeating their teachers' words in a loud but not very harmonious sing-song.

Women with kerchiefs covering their shorn hair, in long-sleeved, ankle-length, shapeless dresses; teenage girls in thick socks, covered up to the chin despite the blistering heat. They all dodge the staring stranger, whose intentions are not to be trusted.

A large poster in English, Yiddish and Hebrew warns women against entering the quarter "immodestly" dressed.

On the walls of the centrally located Yeshuot Ya'acov Synagogue appear these graffiti: "*Jews mourn 27 years of rebellion against G-d,*" and "*Judaism and Zionism are diametrically opposed.*"

They were painted in April, 1975, to mark the "*sad*" anniversary of the State of Israel. The English language was chosen so that the greatest number of tourists might get the message.

It is said to have been painted by Moshe Hirsch, the immigrant from the U.S. who heads the Neturei Karta sect.

These "*Guardians of the City*" refuse to recognize a secular state not established by the Messiah. The slogans have been erased several times, but whoever the author is, he rewrites them.

Neturei Karta is a group of ultrareligious extremists mainly in the Mea Shearim section of Jerusalem who regarded the establishment of a Jewish State in Eretz Israel a sin. The name is derived from the Aramaic meaning "*Guardians of the City.*" They believed that religious scholars are the guardians and defenders of the city.

In 1935 the group known as Neturei Karta broke away from the mainstream Zionists and demanded an independent "*ultra orthodox Jerusalem Community.*" They wanted to educate their sons and daughters in the traditional Jewish manner (according to their concepts).

The name Neturei Karta was first used in 1938 by a group of youths who violently opposed the "*defense tax*" (Kofer Ha-Yishuv). In 1945, they gained control of the "*Orthodox Community Committee*" and excluded from membership anyone that they felt was improperly educated.

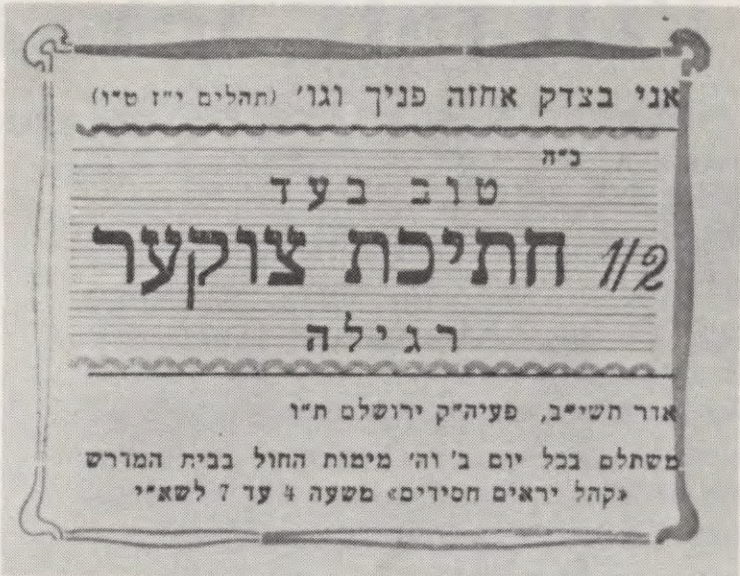
During the "*War of Independence*" in 1948, this group openly opposed the creation of the "State of Israel." There were religious feelings that the creation of the "State of Israel" usurped the role of the "Messiah."

The most ardent members refused to accept or carry an Israel Identity card, refused to recognize the Courts, and refused to vote. Since at that time there were only a few dozen families involved in this movement, all lived in the "Me'ah She'arim" quarter of Jerusalem. This group were the most ardent demonstrators against any Sabbath violations and mixed bathing.

Reb Amram Blau was the leader of the group. In 1966 they split up and disbanded as a viable group following Reb

Blau's marriage to a convert, Ruth Ben-David.

In there opposition to the State of Israel, they refused to use Israeli coins and currency. For a while they used Palestine Mandate monies, but they became scarce. Eventually they took to printing their own Scrip. There are a few different kinds known to exist. Here are 2 examples and the translation. The reverse of these examples bear only a serial number.



With Justice I'll View Your Fame

Tehilim 17 - 15

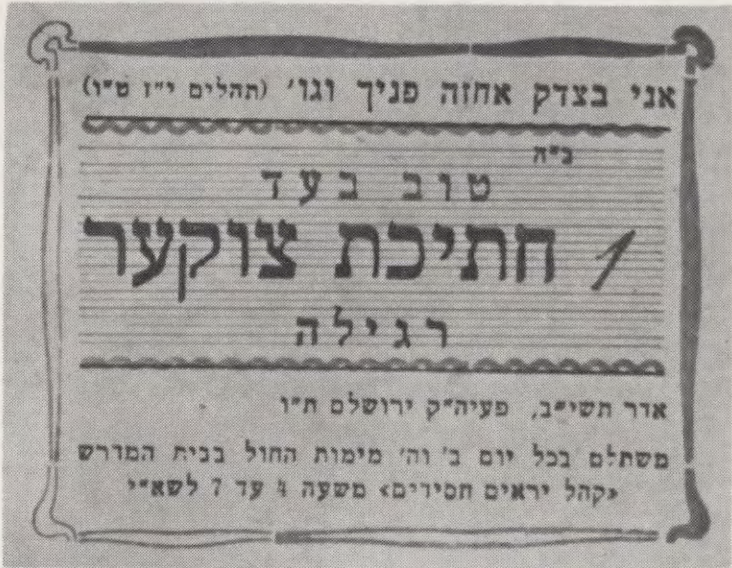
With God's Help

Good For

1/2 Lump of Sugar

Regular

1 Lump of Sugar



Month of Adar 5712 here the Holy City Jerusalem will be built and arise.

Will be paid on Monday and Thursday of the week in the house of learning "Kehal Yirem Hasidim" from 4 til 7.



POLISH MATZAH MONEY

By DR. URIEL PAUL FEDERBUSH

SPECIAL CONDITIONS, especially in times of war and emergency, often gave rise to the issuance of community or internal Jewish currency for various purposes. The special conditions and need of the Jews, particularly up to the end of World War I, led to the organization of many communities (*Kehillot*).

Since their members did not enjoy the rights and privileges of other citizens, and in order to preserve their existence and character, the community often had to found institutions and assume tasks that were quasi-governmental. In order to cope with these tasks the communal leadership at times resorted to issuing money of their own, with an internal value only, and not acceptable outside the community. One such example was the issue by the Warsaw Jewish Community in 1916 of scrip to be redeemed for Matzah or flour and sugar.

Matzah is unleavened bread; the only bread Jews are permitted to use during the Passover holiday which commemorates the Exodus from Egypt. The Bible states that the Israelites "*baked the Matzot of the dough which they had brought forth out of Egypt, for it was not leavened; because they were thrust out of Egypt and could not tarry.*" (Exodus 12:39).

The time that the above mentioned scrip appeared was the year 1916 — a time of war and occupation. Two million Jews were then living in Poland. They suffered greatly at the hands of the Russian troops. Many communities had to be evacuated, with a multitude of refugees fleeing to Warsaw. Things improved somewhat later under the occupation of the Central Powers consisting of German and Austrian troops.

The economic and physical dislocations caused by the war left the community in



a parlous state. With the advent of the Passover holiday, and with food shortages rampant, something had to be done. Financial aid was received from the American Jewish Joint Distribution Committee.

Prior to the United States entry into the war, this aid was sent directly to the Jewish Community. In order to ensure an orderly and equitable distribution of the food, the scrip was printed. It is an interesting footnote to an important period in Jewish history.

The notes are printed on one side only. The engraving and printing, done on tan paper, is of surprisingly high quality considering that it was a time of war. Artistically, too, the design produced was of a high order.

Note I — for Matzah only — is printed in both Polish and German. Note II — for either Matzah or flour, with an attached coupon for sugar — is printed in three languages, Polish, German, and Hebrew. This is most surprising and unusual as the daily language of the Jewish masses was Yiddish and not Hebrew which was spoken by a relative few.

Note I: Size — $5\frac{7}{8} \times 4\frac{1}{4}$ in.
14.9 x 10.7 cm.
Color — Light green on tan.
Dark green lettering.

Note II: Size — $6\frac{7}{8} \times 4\frac{1}{4}$ in.
17.5 x 10.8 cm.
Color — Pink on tan.
Black lettering.

(Illustrated on Front Cover of this Magazine.)

A translation of the Notes follows:

NOTE I:

1. Top line in Polish — Commission for the Distribution of Flour and Bread.
2. Within ribbon in Polish — For the City of Warsaw and Suburbs.
3. To the left of the building in Polish — Daily Card for 225 grams or $17\frac{1}{2}$ lot Matzah.
4. To the right of the building — The same in German.
5. Under the building in Polish and German—Valid only on 1916.
6. To the left of the word WARSZAWA (Warsaw) in Polish—Not valid without the date being filled in. The same is written to the right in German.
7. Below the border to the right is the name of the printer — B. Wirtz, Warszawa.
8. At the very bottom of the note in Polish—Signature of recipient Address

NOTE II:

1. Top line in Polish — As in Note I.
2. Within ribbon in Polish — As in Note I.
3. To the left of the building in Polish —
Card for Matzah
Flour 2 Kilogram = 4 Funt $28\frac{1}{2}$ Lot.
or
Matzah 1800 grams = 4 Funt $13\frac{1}{2}$ Lot.
From April 17 to 25, 1916 inclusive.

4. To the right of the building — The same in German.

5. Under the building in Hebrew —
Card for Matzah
Two Kilogram = 4 Funt $28\frac{1}{2}$ Lot Flour
or

1 Kilogram 800 gram = 4 Funt $13\frac{1}{2}$ Lot Matzah.
For the Holiday of Pasover from 14th
Nissan until 21st. 5676.
From 17/4 to 25/4, 1916 inclusive.

6. Below the border to the right is the name of the printer — As in Note I.

7. At the very bottom of the note in Polish—As in Note I.

8. The attached coupon to the right of the note reads:

- 1) Warsaw
- 2) Coupon for Sugar (Polish) — 14 —
Sugar Coupon (German).
- 3) $21\frac{1}{2}$ Lot — Coupon for Sugar (Hebrew)
— 275 gram.

As is apparent, the Hebrew dates of the month of Nissan 14-21, 5676, are equivalent to April 17-25, 1916.

The weights used, in addition to the metric ones, are those that were in use in Poland at the time.

32 Lot = 1 Funt
1 Lot = 12.8 gram
1 Funt = 405.5 gram

The building pictured on the notes is the Administration Building of the Warsaw Jewish Community. A photograph of it may be found on page 463 of The Universal Jewish Encyclopedia (1948).



The number "14" appears in the four corners of the border of both notes, as well as in the center of the sugar coupon. This would have remained a numerical mystery but for a circular rubber stamp found on the back of Note II. This reads on the perimeter: Commission for the Distribution of Flour and Bread. In the center it reads: Region XIV.

The notes are extremely scarce, having been redeemed by the holders due to need. These are the first that have been known to me.

Greater Los Angeles Coin Convention

The Sheraton-Universal Hotel in North Hollywood was the home of the 2nd Greater Los Angeles Coin Convention, held September 6-8th. 1300 enthusiastic collectors, buyers, and sellers thronged the bourse and exhibit areas. The almost fifty dealers who were in attendance were all well satisfied with the attendance and amount of business.

The convention received added publicity by being featured on two separate television channels, channel 2 and channel 11 where both General Chairman Jerry Yahalom and Assistant General Chairman Milton Fishgold were interviewed, along with shots of the bourse area, several dealers, and numismatic material.

A numismatic investment seminar was conducted by Bowers and Ruddy Galleries on Friday evening. This event was well publicized with advertisements in the local newspapers. It was free to the public, and two fine books on numismatic investment were given away absolutely free—This event attracted a standing room audience, the subject was extremely well presented. The questions from the audience were appropriate, and made an interesting part of the convention.

The convention attracted people from many parts of the country, with of course predominately Californians. Many visitors from the northern part of the state were in attendance. A.I.N.A. President Edward Schuman, his wife Florence and their poodle Whoopee II were in attendance. While Florence took several sight seeings tours, Ed and Whoopee II were in attendance at the A.I.N.A. table along with Dave Gottlieb. Whoopee II had on his A.I.N.A. tee shirt, was properly registered, and gave many a conventioneer a chuckle.

The Saturday evening banquet, M.C.'d by Jerry Yahalom, was held in the roof garden of the Hotel. The food was excellent, served beautifully, with second helpings available to any that asked for

it. Banquet speaker was AINA President Edward Schuman who spoke on the activities of the A.I.N.A. organization, the pleasures and problems of being President of the second largest numismatic association in the world.

The 1980 Bar Mitzvah tour was discussed, as well as the Bar Mitzvah New York convention this coming May, and the newly acquired Miami Beach Mid-Winter Coin Convention in January, which will be the largest convention ever held simultaneously with the convention of the American Israel Numismatic Assoc. Ed gave exceptional credit to the leadership of the Greater Los Angeles Coin Convention, and said this was a credit to the four Israel Numismatic Societies in the Los Angeles area who cooperated so finely to make this convention the success it was. Jerry Yahalom and Milton Fishgold have agreed to work together again next year.

The exhibit winners were announced at the banquet and the awards presented. The Best in Show, the Lewis M. Regan Award went to Mr. Gene Bascou with his exhibit Major Designs of United States 20th Century Type Coins. The Best Israel award was won by Irwin Stoff with his exhibit on the Maccabee games. His exhibit contained many of the awards given in the various athletic events. Ancient and Medieval both first and second place awards went to Leonora Donald for her "A Gorgon Head" and "The Winged Horse" exhibits. United States Coinage first award also received the Lewis M. Regan Award. 2nd place was won by Julie Bascou's exhibit "Lincolns Steel Cents."

Foreign Coins 1st went to Tom Newman "Modern Mongolia," 2nd to Eric Millman "Papua New Guinea, past and present." William Coombs "Israel's Paper Money" took first in this category. Dr. Tom Fitzgerald took 1st in Medals with his exhibit on the "Medals of the Popes 15-20th Centuries" and Gene

Bascou 2nd with an exhibit U.S. History of America for young Americans through 24 medals. The Gold Category was won by Clifford Bloom "A Rare Portrait in Gold."

Odd and curious and Exonumia 1st was taken by Clay Read with his "Some Wood of LA" exhibit, 2nd by Helen Coombs "Judah Magnes Museum." The P.N.C. 1st Day cover exhibit 1st to David Gottlieb — Israelis Festivals on Stamps, and 2nd to William Coombs "Israel Stamps on Medals" . . . The awards were beautifully done and all who received them can be proud of their exhibits and the awards they earned.

General Chairman Jerry Yahalom concluded the evening by presenting awards to his committee people, all of

whom did yeoman jobs to make this convention the success it was. The evening climaxed with the door prize drawings in which over 30 prizes were given away including five gold pieces to the lucky people.

Committee people who worked for the convention are Gen. Chairman, Jerry Yahalom; Asst. Gen. Chairman & Treasurer, Milton Fishgold; Bourse, Paul Borak; Exhibits, Sylvia Haffner, Sally Marks; Secretary, Donna Sims; Auction, Richard Lebold; Awards, J. H. McInnis Jr.; Banquet, Anita Drapkin; Cases & Lighting, Lee King; Housing & A.I.N.A. Liaison, Dave Gottlieb; Program, Les Dubin; Publicity, Milton Fishgold; Signs, Harry Storch; Registration, Frank Strauss; Security, Herbert Drapkin.



Left to Right: ED SCHUMAN, DR. H. DRAPKIN, J. YAHALOM.



JERRY YAHALOM, Convention Chairman



WHOOPEE II

THE MAGNES MUSEUM'S JEWISH-AMERICAN HALL OF FAME MEDALS...

A Ten Year Retrospective

By MEL WACKS — NLG, FAI NA

TEN MEDALS in ten years. That would not at first seem to be a major accomplishment . . . but that is only because you have never tried it! It all started back in 1968, when I designed a Wooden Shekel for the Judah Magnes Museum, "The Jewish Museum of the West," in Berkeley, California. I even had to put up the costs myself, since the museum board members didn't believe that the project could possibly break even, much less serve as a fund raiser. But we did manage to get excellent publicity through Coin World and other major numismatic publications, and raised a few hundred dollars for the educational non-profit Magnes Museum.

Shortly after, I conceived of a far more grandiose numismatic opus — a medal series honoring outstanding Jewish-Americans. We hoped that eventually there would be a room in the museum that would also honor these personalities, and indeed current planned expansion may bring that hope to realization. Such a venture could not get off the ground with the few dollars that the Wooden Shekels had cost; such an enterprise would normally require an initial budget of \$50,000 or more for advertising, art work, minting, etc. But we did it with \$500 . . . unbelievable but true!

On one fateful day I was discussing the proposed project with the museum's founder and director, Seymour Fromer, just before a meeting of the newly established Israel Numismatic Society of Northern California. One of the club members chanced to overhear our conversation and generously offered to contribute \$500 to get us started. And so, with a freshly signed check from Julian Levin in my pocket, this great adventure was launched.

Mr. Fromer recommended a sculptor, Victor Ries, who had recently held a one-

man show at the museum that had been most well received. We asked Ries to submit some sketches for our first medal which would appropriately honor Rabbi Judah Magnes, native of Oakland and founding president of the Hebrew University. We chose Medallie Art Company as the minter after I met with their president William Louth in San Francisco.

Ries eventually submitted his ideas in sketch form, and there were several surprises. He did not choose to use a portrait of Magnes, but instead portrayed his life's achievement — the Hebrew University — and the sculptor suggested a rounded trapezoidal shape as an alternative to the standard round design. Since the design and distinctive shape so perfectly suited each other, we decided to go ahead and produce one of the only non-round series of medals ever created. While the unique shape required special expensive trimming tools and caused a number of production problems over the years, I have never regretted that decision.

Ries produced a rather simple geometric design of great dignity, using architectural motifs in Jerusalem — the old Hebrew University Library Building and the contrasting modernistic Shrine of the Book, which contains the priceless Dead Sea Scrolls. With the drawings approved, Ries then produced the large 8" models in solid bronze . . . carving, welding and hammering it into shape, as opposed to the more "normal" method of making the model out of a clay-like material. The models were sent directly to Medallie Art Company where steel dies were created, and a trial strike in lead was sent to me for approval. That's when I discovered Ries had neglected to sign his work! Since it was too late to return the models to the artist, I instructed the mint to punch in the initials VR directly into the die. This was done in the left obverse



field; the original lead impression is unique without the initials.

Thus our first annual issue was born in 1969. We are pleased to have designed a special plaque which includes the Magnes medal, that has been presented every year since 1972 as the "Magnes Gold Medal Award" by the American Friends of the Hebrew University. Future medals in the Jewish-American Hall of Fame series have similarly been utilized as presentation pieces by Einstein College of Medicine, Haym Salomon Home for the Aged, United Jewish Appeal, Hadassah, B'nai B'rith, and other important Jewish organizations.

The sculptor chosen for the next medal was Professor Robert Russin of the University of Wyoming. Russin, like Ries, had been honored with a one-man show at the Magnes Museum. He had ex-

pressed the wish to create a medallic portrait of Albert Einstein, and the director of the museum and I concurred. I have found that when the artist can have maximum artistic freedom and participates in the choice of subject, he or she produces the best possible work!

We sent Russin the outline of our distinctive shape and he proceeded from there. He did not submit a sketch; the first we saw of his design was a photograph of a preliminary somewhat rough clay rendering. It had great strength of character, and frankly I thought it was the final design. I even used it on the flier which we were in a rush to get printed. Russin did refine the portrait of the famous physicist, but its craggy strength remained. The Einstein commemorative was called "the most beautiful art medal ever created" by a New York numismatic columnist.

Upon completion of the models, which included a peace symbol within the corona of the sun (alluding to the proof of one of the precepts of Einstein's Theory of Relativity during a full eclipse in 1919), they were shipped from Wyoming to the mint in Connecticut via Greyhound. Shortly thereafter, there were tremendous storms and floods in the mid-West, and it was feared that the original plaster-of-paris models might be lost. The fact that they didn't show up in New York for several weeks did not help! Finally, in desperation, I telephoned the Greyhound central Manhattan terminal and asked if they couldn't possibly locate our package. Amazingly they did . . . and it soon was at the mint.



Russin, a renowned sculptor, preferred not to do the medal's reverse lettering; he instructed the mint to insert "The highest religion is the service of humanity." This was done, but it does not have the vibrant feel of the rest of the work. Several years later, when Russin created the George Gershwin medal for the Magnes Museum, he hand lettered the inscription in a most interesting style. The handsome Einstein medal was a great success sales-wise. Einstein College of Medicine purchased 50 in bronze, and then commissioned a special edition in nickel-silver (100 pieces) which were all imbedded in lucite.

For the third medal, we asked Victor Ries to portray Supreme Court Justice Louis Dembitz Brandeis. He submitted several abstract designs, but this time we were convinced that we wanted a portrait of the Lincolnesque features of Brandeis. Unbeknownst to us, Ries asked his sister Gerta Ries Wiener to create the portrait . . . and eventually told her to sculpt the entire medal. One day I received a telephone call from Medallion Art Company in New York, informing

me that some artist had brought in a design for our next medal! That surprise announcement has led to a long friendship with a marvelous person and a remarkable artist who went on to create four of the first ten Jewish-American Hall of Fame medals . . . and who is now working on her fifth.

Though Gerta Wiener had more than a half century of artistic creations behind her, the Brandeis commemorative (issued in 1971) was her first medallic sculpture. Unfortunately the mint made the Brandeis medals slightly smaller than the first two medals. After an intensive investigation, it turned out that while the medals had always been specified as 2" maximum diameter, the Magnes and Einstein issues were actually larger. All subsequent issues returned to the earlier larger size, though some of the shapes vary almost imperceptibly . . . not enough to be noticed by eye, but enough to require different (and expensive) additional trimming tools. But this has been a small price to pay for having a uniquely attractive shape that makes the JAHF medals stand out from all others!



The reverse of the Brandeis medal, with its bold lettering of the quote "Make real the brotherhood of man," bears a family resemblance to the reverse of the Judah Magnes medal, not surprising since it was sketched for Gerta by her brother, Victor.

Before continuing, let me say a word about the mintages of the Jewish-American Hall of Fame medals. Our maximum authorized mintages are 1000 antique bronze, 500 pure .999+ silver, and more recently fewer than 100 14 karat gold pieces; each medal is serial numbered on the edge. However, because we don't want to have too many unsold medals on hand, only a few hundred of each medal are initially struck . . . generally about 180-250 silver and 250-350 bronze. Once these are sold out, we wait a year or two to see if there is sufficient demand for more; if so we might strike another 50 or 100 pieces.

Instances of additional striking are rare, and present mintages will probably also be final mintage in most cases. But under no circumstances would the Magnes Museum ever issue more than the maximum number authorized of serial numbered bronze, silver or gold pieces.

Up to date mintage figures are published below for the first time anywhere:

Year	Subject	Mint	Sculptor	Mintage***		
				Bronze	Silver	Other
1969	Magnes	MACO	Ries	335	225	
1970	Einstein	MACO	Russin	660	250	100 Nickel
1971	Brandeis	MACO	Wiener	180	180	
1972	Gershwin	MACO	Russin	300	210	
1973	Salomon	MACO	Vincze	800*	400**	27 Vermeil
1974	Lehman	MACO	Schnier	300*	200*	
1975	Seixas	MACO	Wiener	250	180**	
1976	Szold	MACO	Wiener	300	180	
1977	Touro	RWM	Ries	250	180**	18 14K Gold
1978	Meir	RWM	Wiener	465*	245	25 14K Gold

*Still in stock.
**Very few in stock (subject to prior sale)
***Not included in these figures are boxed sets of the first 6 medals produced for a special mail order promotion as follows:
150 bronze, 42 silver, 8 vermeil. A few sets are still available.
Note that maximum authorized mintages are 1000 bronze, 500 silver, and fewer than 100 14k gold.

For his second medal, Professor Robert Russin agreed on famed American composer George Gershwin. Russin found it far more challenging to create an acceptable portrait of the young Gershwin (who died before he was 40) than of the familiar Einstein features. Russin was to model and reject no less than eight portraits before being satisfied. The medal's reverse shows the strong hands of the composer at his Steinway, adapted from a contemporary photograph by Fitz. Freeform lettering carries through on Gershwin's philosophy that "Jazz is the result of energy stored in America."

The facsimile of Gershwin's signature was copied from an original autograph loaned to Russin by Ira Gershwin, the distinguished lyricist and brother of George.

When the Gershwin medals were received from the mint they were unfortunately found to be undersized, like the Brandeis issue. However, this time the entire minting was rejected. All medals were stamped one more time and retrimmed to the larger diameter. A handful of the smaller sized pieces are extant as interesting "patterns." As an experiment, some 35 Gershwin medals (total of both silver and bronze) were utilized to make PNC's on the occasion of the issue of the George Gershwin stamps on February 28, 1973, the 75th anniversary of his birth.



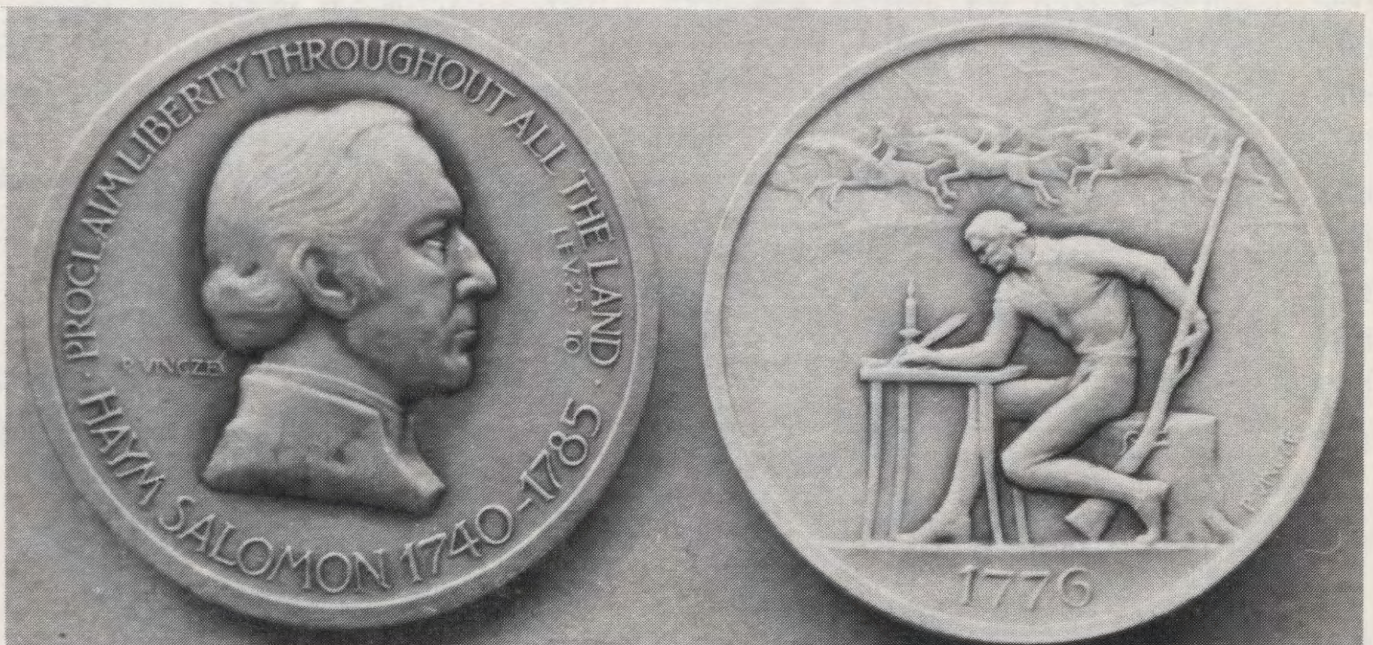
I had decided that the next medal would be a very important one, honoring the long overlooked "Financier of the American Revolution"—Haym Salomon. It was my dream to have one of the most distinguished medalists in the world, Paul Vincze, create the fifth medal in the Jewish-American Hall of Fame series. I knew that Vincze turned down 10 assignments for every one he accepted, so I armed myself with the biography of Salomon and was off to the ANA convention. But Paul turned out to be one of the most personable as well as talented people that I ever have met, and we spent many pleasant hours together then (and since), often with his lovely wife. Vincze, who had created official medals for the State of Israel, for Churchill and the Queen, for President Truman, and coins for numerous countries, had indeed agreed to sculpt the Haym Salomon medal for our rather modest series!

This was to be a challenging assignment, for no likeness of Salomon is known. But Paul Vincze's portrait, for which his only reference was a painting

of Salomon's somewhat overweight daughter, is a most convincing one. If Salomon did not look like Vincze's imposing portrait . . . he should have! There was only one catch—Vincze preferred to do the design in the round, rather than our normal trapezoidal shape. We agreed.

At that same fateful ANA convention, I spoke with the owner of a private mint in Canada. He indicated that he could produce the medals for the Magnes Museum in the same high quality at a significantly lower cost.

Thus, the following year we gave the finished plaster models to the private Canadian mint. However, fortune was again looking the other way. That mint was unable to produce dies, and after delaying production for several months they were instructed to ship the original models to Medallic Art Company. But they didn't show up! Presumably they were lost in the mails or tied up in customs. So an emergency call went out to Vincze in London and he kindly shipped another set of plasters. They arrived just





a few days before the errant plasters finally showed up after their long Canadian sojourn.

The handsome round 2¼" Haym Salomon medals turned out to be our best seller to date! They received fantastic national publicity; we even received several orders from direct descendants of the American patriot. In addition to the regular bronze and silver editions, a special group of twenty seven vermeil (24 karat gold on pure silver) Salomon medals was produced and presented to contributors of \$100 to the Magnes' Museum. Rather than numbering these medals, they have the letters A-Z impressed on their edge. And, for the second time, one of our commemoratives was utilized for a PNC. The 99 Company created a handsome oversized cover cancelled on March 25, 1975 the first day of issue of the Haym Salomon stamp; all 300 pieces quickly sold out.

Seymour Fromer, the museum's founder and director, again brought an outstanding artist to my attention — Jacques Schnier, Schnier, whose studio was only a few miles from the museum,

was the same sculptor who almost 40 years earlier had designed the 1936 Bay Bridge Commemorative Half Dollar! While he was still most active artistically, he had not again ventured into the world of numismatics. That is, until we got hold of him.

Since we already had an educator, scientist, jurist, composer and patriot in the series, we decided to go to another field of endeavor and honor the distinguished statesman—Herbert H. Lehman — former Governor and Senator from New York. His widow kindly cooperated by supplying his favorite Biblical passage, which forms the theme of the medal's reverse: "To do justly, love mercy, and walk humbly with thy God" (Micah 6:8). This surrounds a very high relief stylized Star of David, with the Hebrew word "tzaddik" (righteous) within.

It had been three years since Gerta Ries Wiener had created the Justice Brandeis medal (based on designs sketched by her brother Victor), and so we thought it was time for her to design a medal completely on her own. Wiener went on to model the next three out of



four medals in the JAHF series—"Patriotic Rabbi" Gershom Seixas (1975), Hadassah founder Henrietta Szold (1976) and former Israel Prime Minister Golda Meir (1978).

The Seixas medal is sensitively modeled in moderate relief. The design is simple but effective . . . with no inscriptions on either side except for the subject's signature and dates. The likeness was based upon an actual portrait which hangs in Columbia University, New York. Rabbi Gershom Mendes Seixas was the only non-Episcopalian to serve as a founding trustee of Columbia from 1787 to 1815. Upon his death, Columbia authorized a medal in his honor. The medal, designed by Moritz Furst (who worked as an engraver at the Philadelphia Mint from 1812 to 1839), was the first American Judaic commemorative! Unfortunately, no copy of Furst's Seixas medal is known, though there are a small number of uniface impressions in silver and lead made a few years ago from the original die, which is in the possession of the American Jewish Historical Society.

On Gerta Wiener's Seixas medal's reverse, the 200 year old patriots appear to be stepping out of the distinctly shaped planchet. This scene shows the loyal congregants of New York's Spanish-Portuguese Synagogue fleeing the city, taking the torah, menorah and record books with them, in face of the British capture of the city in August, 1776. Some years later Seixas returned to the historic synagogue, returning all of the original ceremonial objects . . . which may still

be seen on display. In 1787 Seixas was one of the fourteen clergymen to participate in Washington's first inaugural.

While four years passed between Gerta Wiener's first and second medals for the Magnes Museum, we were so pleased with her Seixas commemorative that she was immediately commissioned to design our next annual issue. This was to be our first medal to honor a woman — Henrietta Szold — founder of what is now one of the largest humanitarian organizations in the world . . . Hadassah, with over 350,000 members.

Lesser known, is the fact that Szold was secretary of the editorial board of the Jewish Publication Society from 1897 through 1916, where she helped to compile the Jewish Encyclopedia and took on the lion's share of producing the American Jewish Year Book from 1904 to 1908. Thus, she is depicted on the medal in her role of author and editor.

Another of Henrietta Szold's roles — taken on when she was 73 years old — was Youth Aliyah . . . the rescue and resettlement efforts that saw 30,000 children brought to Palestine from troubled Europe by 1948. On her 80th birthday she was entrusted with the planning of the fund for Child and Youth Care. Her lifetime devotion and love for children is tenderly depicted by sculptress Wiener. No fewer than twelve children of various ages surround their benefactress. Szold's quote, "Make mine eyes look towards the future," appears in the field above. In line with that sentiment, Szold and most of the children face away from the medal's surface.



Just before the plaster models were to be shipped to the mint, I spoke with an official of Hadassah, who suggested that the Hadassah motto, "The healing of the daughter of my people" (Jeremiah 8:22), be included. This was most appropriate as the organization's main accomplishment is the establishment of Hadassah Hospital in Israel, and so at the last minute, the motto in Hebrew was added below the children. Sales were excellent, including a few dozen medals specially mounted as necklaces.



Even while Gerta Ries Wiener was preparing the Szold models, her brother was working on the ninth design in the series . . . in honor of Touro Synagogue, in Newport, Rhode Island. Originally, the interior of this historic house of worship was to be depicted, but this proved too difficult using Ries' technique of cutting and welding small pieces of bronze. And so it was decided to portray the exterior of the over 200 year old building that was designated as a National Historic Shrine by President Truman in 1947. We had a close call when I discovered an error in the dedication date just before the models were to be forwarded to the mint . . . it had to be quickly changed from 1765 to the correct 1763.

Victor Ries, who himself has designed numerous pieces of ceremonial art, used a variety of traditionally designed torah-

crowns as the artistic theme of the Touro medal's reverse. A free-styled formed inscription, credited to George Washington, surrounds the torah-crowns: "The United States gives to bigotry no sanction to persecution no assistance." Actually this excerpt from Washington's letter to the Hebrew Congregation in Newport (the earlier designation of the Touro Synagogue) repeated a key phrase used by that synagogue's leader Moses Seixas in a congratulatory message to the new President.

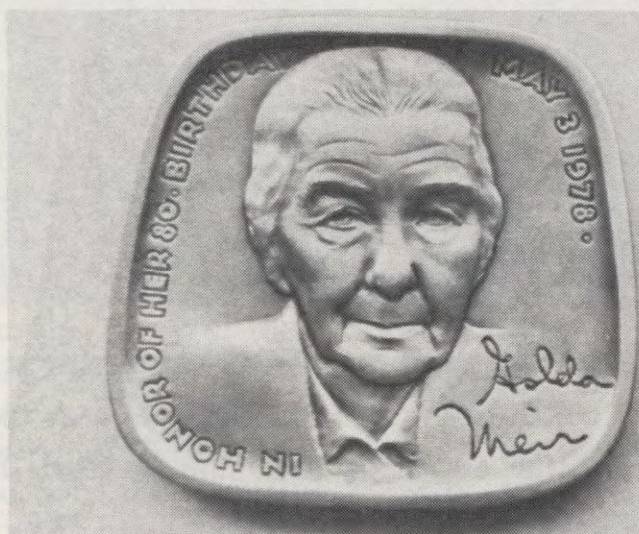
The Touro medal was almost not made! We had decided to use another mint and sent both the original Touro models and the plasters for the next medal (Golda Meir). Unfortunately, the mint ceased operations costing us over \$3000 which we had advanced for the purchase of silver. It took several months just to recover our original models (for which we had no back-ups!); the money was never recovered. Luckily the Roger Williams Mint offered to produce the Touro medal with no money up front, and thus saved the Jewish-American Hall of Fame series from possible disaster.

In order to help recover some of the money lost, we decided to issue a very small number of the Touro Synagogue medals in solid 14 karat gold. These were produced, weighing in at over 3.5 ounces. The high points of the design

were polished which gave the medals a two-tone dramatic and startlingly beautiful appearance. The gold edition was produced only to fill actual orders, so the mintage is just a tiny 18 pieces, making it (and the gold Golda Meir medals that followed among the rarest items in the history of Judaic numismatics!

The year 1978 saw another tradition swept aside, as the first living person was honored by the Magnes Museum—Golda Meir. The medal, created again by Gerta Wiener, was issued to celebrate that great lady's 80th birthday on May 3rd. Coincidentally, 1978 also marks the 80th birthday of Mrs. Wiener!

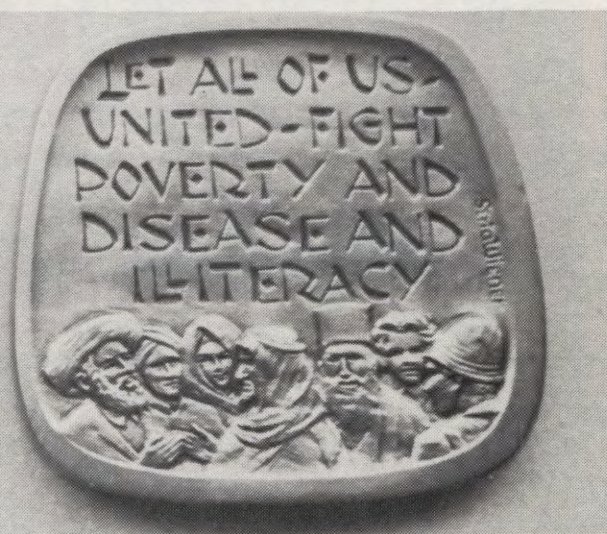
The obverse of the Golda Meir medal



contains a superb facing portrait of the former American school teacher who became Israel's most popular Prime Minister. The likeness was taken from photographs supplied by Golda's private secretary. The signature, too, was given to Mrs. Wiener to assure authenticity. The reverse design is a triumph of sculptural technique in a small space. Featured are seven distinct representatives of the diverse cultures who call modern Israel "home" . . . including a Chassidic Jew, Arab, Bedouin, Eastern Orthodox, Christian and Kibbutznik. Golda's wish, expressed in a dramatic speech before the United Nations appears incused in the reverse field: "Let all of us united fight poverty and disease and illiteracy."

The Golda Meir 80th Birthday medal has proven to be one of the most popular in the series' 10 year history. As with the previous Touro medal, in addition to the regular bronze and pure silver editions, a very few medals were made to order in 14 karat gold.

Over \$25,000 has been raised thus far for the non-profit educational Magnes Museum through the sale of our Jewish-American Hall of Fame medals. In addition, the medals themselves serve an educational purpose as well as encouraging the production of outstanding Judaic art. Our success is due to the support of our hundreds of subscribers and individual purchasers, to the numismatic press that has been most generous



in their coverage, and we must not overlook the brilliant efforts of our sculptors.

Additional information on the Jewish-American Hall of Fame medal series and the Magnes Museum can be obtained from Mel Wacks, Numismatic Consultant, Judah Magnes Museum, 2911 Russell Street, Berkeley, California 94705. Also, an entertaining slide lecture has been prepared by Mel Wacks and Frederick Ross of the Israel Numismatic Society of Cleveland; it is available as a part of the AINA Program Library. Information about the slide program can be obtained from Stanley Yulish, 600 Rockefeller Building, Cleveland, Ohio 44113.

Bullion Value of Israel Coins and Medals

By CARL and ANDREW ROSENBLUM

To find the bullion value, multiply the bullion content shown on chart below by the market price of gold or silver (obtained from your local newspaper, bullion dealer or commodity broker).

For example, at this writing gold is \$400 and silver \$16.00. At these prices Ben-Gurion Gold is $\$400 \times .8102 = \324.08 Bullion Value.

Ben-Gurion Silver is $\$16.00 \times .7816 = \12.51 Bullion Value.

		Bullion Content Troy Oz.
Gold Coins		
20 I.L. Herzl		.2364
50 I.L. Weizmann, Bank		.3931
100 I.L. Weizmann, Victory Jerusalem, Shalom Freedom		.7862 .6430 .6366
50 I.L. Anniversary		.2025
100 I.L. Anniversary		.3906
200 I.L. Anniversary		.7812
Ben Gurion		.8102
Bond		.5787
30th Anniversary		.3472
Gold Medals		
19mm Bar Mitzvah, Liberation		.1206
22mm Bar Mitzvah, Liberation		.1929
27mm Bar Mitzvah, Liberation		.3617
27mm Judea Capta, Haganah, Masada		.4422
30mm Bar Mitzvah, Bat Mitzvah, Wedding		.3617
35mm Terra Sancta, Jerusalem, Keren Hayesod, Diamond, Maariv		.855
35mm Israel-Egypt Peace		.8681
35mm Rothschild, Balfour, El Al, Rubinstein, Technion, Entebbe		.884
Silver Coins		
5 pound Anniversary coin 1958-1967		.7234
10 pound Anniversary Coin 1968-1974)	
10 pound Victory Unc 1967)	
10 pound Freedom 1971)	.7523
All Pidyon HaBen coins)	
25 pound Koach 1976)	
25 pound Bond 1975		.7716
10 pound Victory Proof 1967)	
25 pound Ben Gurion 1974)	.7816
25 pound Brotherhood 1977)	
50 pound Loyalty 1978)	
5 pound Hanukka (Babylonian Lamp) 1973)	.3215
10 pound Hanukka 1974-1976)	
5 pound Hanukka (Russian Lamp) 1972		
Silver Medals		
(Approximate Bullion Content)		
S-19		.09
S-35		.902
S-45 — Rothschild is 1.27. Most others are		1.4
S-59		3.31 - 3.52

THE WEDDING MEDAL

Israel State Medal

In the last of the seven nuptial benedictions...

God is described as the creator of "joy and gladness; groom and bride; mirth and exultation; pleasure and delight, love, brotherhood, peace and fellowship." These benedictions are recited at every wedding ceremony and the one quoted seems to be saying that with every marriage, joy and gladness are created—and for that union specifically. In the Jewish tradition a person is considered to be only half a unit until he marries. When a man and a woman come together in marriage, not only is each of them made whole but they also create a new world.

Every married couple is a world to itself which has moments, and hours, of "mirth, exultation, pleasure and delight" of its own. The wedding ceremony is not the peak of family life but rather the entrance to that life; the entrance through which the couple pass into their own new joint life.

Out of that union grows brotherhood. The Hebrew term is from the same root as brother and sister and denotes something akin to a blood relationship, a relationship which is not easily dissolved.

At the wedding ceremony, the couple is surrounded by dozens or hundreds of relations and friends, but from the ceremony onwards they will have to weave the texture of their own life out of strands of their own uniqueness.

The couple knows, however, that their new life started here—at the wedding ceremony, and so they will remember that day as one of the most important and fateful of their whole existence.



The wedding day is even more significant than the day a person is born. The Hasidim explain the wedding day as the fulfillment of the day of birth. A person is born on a certain day but reaches perfection—the completion of the birth process—ON his wedding day.

The 'Aggadah' tells that the Patriarch Abraham minted a coin showing an old couple on one side and a youth and maiden on the other. The moral is that good coin, stable currency, is the young couple that know how to reach their

old age with the love and enthusiasm that they had on their wedding day.

The 'Huppah,' the bridal canopy under which the couple stands for the ceremony, is the symbol of their joint home. In some communities, lighted candles are held under the 'Huppah' to symbolize the rabbinical aphorism: "When there is light in the home, there is peace in the home."

A central part of the ceremony is that in which the groom puts the ring on the forefinger of the bride's right hand and declares: "Behold, you are betrothed to me with this ring in accordance with the law of Moses and the People of Israel." The fact that the bride accepts the ring publicly and in the presence of specially appointed witnesses constitutes her willingness to be married to the groom.



Description of the medals

Obverse: Stylized canopy, glass and "Ketubbah". In Hebrew and English: "Love, brotherhood, peace and friendship".

Reverse: Ancient wedding ring. In Hebrew and English: "An everlasting edifice". (Seven benedictions.)

Edges: Silver and bronze medals: smooth, with the words "State of Israel" and number of the medal; gold medal: milled.

Design:
Benzion Rotman, Tel Aviv.



Minted: Silver and gold medals: Government Mint, Jerusalem; bronze medals: Hecht, Tel Aviv.

Details of the medals:

METAL	DIAMETER	WEIGHT
Bronze	59 mm	100 g
Silver	37 mm	26 g
Gold /750	30 mm	15 g

The ALEPH BETH Page

...Dedicated to the Beginner

by Edward Janis



Q. The Pidyon HaBen coins after 1976 were issued with a fineness of .800 silver. Because they contained less silver than the previous Pidyon HaBen coins which were .900 fine silver, were these later issues "*kosher*" for the Pidyon HaBen ceremony which makes it possible to redeem first born sons of non-Kohan mothers? — R. T., Charlestown, S.C.

A. When the original issues of Pidyon HaBen coins were contemplated, the Bank of Israel sought the advice of a group of the outstanding rabbinical consultants in Jerusalem. This ancient ceremony in which the first born on the mother's side is redeemed on the thirty-first day of his birth by five silver coins which were to have been Shekels started in antiquity and is carried on to this day. Only the first-born of a Kahan mother or a Levite mother was exempt from the redemption. In later periods, it was acceptable in the Diaspora to use the legal tender of the native country where the child was born. The distinguished group of scholars decided that the five coins should have a combined weight of not less than 130 grams and contain not less than 117 grams of pure silver. This therefore meant that the individual coin had to weigh 26 grams and contain 23.4 grams of pure silver.

These were the exact specifications of the issues that started in 1970 and continued through 1974. The coin weight of 26 grams X the .900 fineness of the silver was equal to the prescribed 23.4 grams of pure silver.

In 1975, when the denomination was changed from 10 Lirot to 25 Lirot, the weight was changed to 30 grams and, as you state, the fineness was reduced to .800 fine. This does not mean that the pure silver was reduced in the subsequent coinage. The total weight of 30 grams X the .800 fine silver content is equal to 24

grams of pure silver which is in excess of the prescribed 23.4 grams by .6 gram, a small amount but nevertheless in your vernacular a "*kosher*" coin for the Pidyon HaBen ceremony. By the way, if any of you metropolitan New Yorkers need a Kahan to receive the five silver coins, I'll gladly accept them.

-:- -:- -:-

Q. I am a beginner and I get more basic information from your column than I get at my local club. Do you have any suggestions that I can offer to my club officers that would help the less knowledgeable starters?

A. Just to mention one, I would suggest an Aleph-Beth part of every meeting. The neophyte could submit his questions preferably in writing to the chair. The Chairman could read the question to the group and a discussion could follow. This procedure would spare a beginner any embarrassment if the question should appear one that "*anybody should know*" or "*ridiculous*" or even "*inappropriate*."

I once belonged to a coin club that had a period during the evening when the chairman of the educational committee distributed ten questions pertaining to the topics of the evening. Beginners (collectors under two years experience) had a factor of 3. Those with two to four years experience had a factor of 2 and those over four years had a 1 factor. It was on an honor system and everybody marked his own sheet. At 10 points for each question let us say that the beginner had five right answers, the intermediate had 6 correct and the expert had nine correct. The beginner would have a score of 150 (5 x 10 x 3); the intermediate would score 120 (6 x 10 x 2) and the mayvin a total of 90 (9 x 10 x 1). If the winner was in the two lower classes he would move up to the next class in the following month's quiz.

The Use of Foreign Coins in Palestine Before World War I

By SAMUEL LACHMAN, Haifa

It has been said in the past, that besides Turkish coins, Egyptian, French, Austrian, and English coins were used in Palestine before World War I (1) (2) (3). The purpose of this article is to clarify the situation.

Before presenting pertinent references it appears necessary to point out two basic facts.

Circulating coins and Accepted Coins.

Circulating coins are coins which are accepted by the whole population of the country in all transactions. In the case of Palestine these are of course the Turkish coins. The question of foreign coins will be considered below.

Accepted coins. Such coins are of course changed by banks. You could pay by means of foreign coins in the hotels. In addition the foreign post offices operating in the country under the so-called capitulations accepted the coins of their countries (4). Souvenir shops and the like accepted foreign coins while serving tourists or pilgrims, in order to make business. Anything beyond this will have to be examined.

Bimetallic Currencies

The value between gold and silver fluctuated between 1:14 and 1:16, before the introduction of the gold standard. Both gold and silver were accepted at their metallic value. In the 19th century many countries introduced the gold standard and silver coins became a token coinage. (5). The price of silver dropped from \$1.27 in 1874 to \$0.51 in 1915 (6). After World War I practically no gold coins were in circulation in many countries, paper money and token coinages were in use. Great Britain abolished the gold standard in 1931 and the United States in 1933 (7).

Government rate and market value.

At that time before WW I coins had in Turkey two values. A rate at which they were accepted by the government as

payment (sagh). This refers to Turkish coins only. The other rate was the market rate (churuk), which existed for both Turkish and foreign coins, and was different at various towns. No payment could be effected to the government as taxes or at the Turkish post office by means of foreign coins. (8)

Foreign Coins in Palestine.

The story about the circulation of foreign coins in Palestine seems to have its origin in a misunderstanding of the travellers guide "Baedeker" (8) and similar descriptions. The Baedeker has the following table at the beginning of the book (foreign coins only, 1912 edition). (pi = piastres, pa = paras.)

	Jerusalem		Jaffa	
	pi.	pa.	pi.	pa.
Gold Coins:				
French 20 francs (Napoléon d'or)	108	30	124	—
British Pound (Sovereign)	136	30	156	—
Russian 15 Rubles (Imperial)	108	30	124	—
Russian 10 Rubles	141	10	163	—
Russian 5 Rubles	70	25	81	20
Silver Coins:				
French and Swiss francs (1, 2, 5) at	5	10	6	—
Shilling (British)	6	20	7	20
Ruble (Russian)	14	10	—	—
20 kopeks	2	25	—	—
15 kopeks	1	35	—	—
10 kopeks	1	10	—	—

Russian silver at Jerusalem only. Probably brought by Russian Christian pilgrims. (The writer)

On page XXII of the Baedeker the following is mentioned: — Among the foreign gold pieces the French 20 francs pieces are most easily accepted. In addition the English pound and the Russian gold pieces referred to, are in circulation. Foreign silver coins are forbidden in Turkey. Nevertheless French and Swiss francs are accepted at the ports and at Jerusalem. Egyptian money is refused.

The Baedeker appeared for the first time in 1882 according to a manuscript prepared by the Orientalist Albert Socin. Since 1891 each new edition was updated by Dr. L. Benzinger who lived in the country. It can of course not be said how far money matters were included in these revisions. It is pointed out that the 1912 edition does not mention the Turkish nickel coins which were issued in 1910.

Davis Trietsch (8a) presents approximately a similar description. He mentions in addition that German and Austrian gold can only be changed at a bank. He points out that there was a considerable shortage of small change and local arrangements were made (tokens).

The need for foreign coins in the country.

The question now arises how far foreign coins were actually needed in the country, besides the tourist trade and the pilgrims in Jerusalem and Jaffa. The following accounts shed some light on the situation:

From the reminiscences of Sara Malchin (9) 1905-1908; As worker at Petah Tiqva. . . . an old woman complained that there is nobody to iron her laundry — I know ironing, I said. The woman was glad and I worked all the day. She gave me 4 Turkish piastres in tokens of the colony.

. . . I could get work at 7-8 piastres per day, while the men got 6-7 piastres a day . . .

. . . when I came in the evening to get my pay, he paid me 6 beshliks which are 21 piastres . . .

From the reminiscences of Shmuel Dayan (10) 1910:

. . . in the evening I got 7 piastres . . .

From the above accounts it is clear that for the regular daily life gold pieces were not needed. Workers were paid in the evening or for two, three days. The situation was, however, different in the case of large transactions, as is apparent from the booklet of the Bank Leumi (11). The gold trade coin was the French 20 francs piece (the Napoleon d'or). The accounts of the Anglo-Palestine Company (the present Bank Leumi) were kept in francs and most transactions were in francs. Gold coins which tourists and pilgrims brought from Russia were changed into local currency.

All purchases of land were paid in Napoleon d'or. Tel Aviv was founded by the 'Ahuzat Bayit Society'. David Smilansky in his reminiscences writes (12): In December 1906 the society had 36 members and the amount of 5050

gold francs were deposited with the Anglo-Palestine Company . . .

At the outbreak of World War I all gold pieces disappeared from the market (13).

The following story from the reminiscences of David Yellin (1915-1916) gives a vivid picture of the situation (from Hebrew) (14). (The activities of the American Consul for the Yishuv) . . . The American Consulate at Jerusalem became in those years a big financial office, one of the largest banks, and its clients were nearly all Jews.

All the American committees, beginning with the temporary Zionist Committee, the committee of Jewish American Assistance, the United Halukka Committee, the supporters of the Kotel America in Jerusalem, private persons who had relatives in Palestine, committees in neutral countries who collected money for Palestinian Jews — all these send the money through the American Consulate. This was done after Morgenthau (15) obtained the permission from the Turkish government to bring thousands of pounds in gold to the country. Money sent otherwise to Palestine was converted in Constantinople, (Istanbul) into Turkish paper money which was worth a sixth of the gold coins.

In the whole country no gold coin was seen which was brought from abroad. The coins which were in the country before the war passed successively into the hands of the beduins from Transjordan who brought wheat to the country or to the fellahin for their products. Both these were not prepared to take any other payment than gold coins. They were afraid the government would force them to change them into paper money thus they were hoarded in the ground.

Concluding it can be said that only the French 20 francs gold coin, the Napoleon d'or was used in larger transactions from tourists and pilgrims and their acceptance was optional. This does of course not exclude the possibility that somebody got a gold coin of some kind and kept it. However, for normal use it was worth too much.



NAPOLEON III — Bare Head 1853-1860

NAPOLEON III — Laureated 1861-1870



GENIUS — 1871-1898

MARIANNE — 1899-1914

- (1) Richard Trowbridge. The Coinage of the Palestine Mandate, p. 1.
- (2) Sylvia Haffner. The History of Modern Israel Money 1917-1970. p. 167.
- (3) Fred Bertram and Robert Weber. Israel's 20 Year Catalog of Coins and Currency. New York 1968. p. 93.
- (4) Foreign post offices operated at the following localities:

(X = existed)	Jerusalem	Jaffa	Haifa
Austrian	X	X	X
French	X	X	X
Russian	X	X	X
German	X	X	
Italian	X		

- (5) Friedrich V. Schrötter. Wörterbuch der Münzkunde. Leipzig 1930. p. 232 Great Britain 1816.
Germany and the Scandinavian countries 1873.
Holland 1875. Latin Monetary Union 1876-1878.
Austria 1892. Russia 1898.
United States 1900. Mexico 1919.
- (6) Coin World Almanac 1978, p. 179/180.
- (7) ibid, p. 114.
- (8) Karl Baedeker. Palestine et Syrie. Leipzig/Paris 1912.
- (8a) Davis Tritsch. Palaestina Handbuch. Berlin 1910 (English London 1907).
- (9) Avraham Ya'ari. Zikhront Erez Israel, pp. 779 ff (in Hebrew).
- (10) ibid, pp. 935 ff.
- (11) The History of a Bank — Bank Leumi Le-Israel. 75th Anniversary 1902-1977. p. 12.
- (12) Avraham Ya'ari, loc. cit. p. 907.
- (13) The History of a Bank, loc. cit.
- (14) Avraham Ya'ari, loc. cit. p. 1038. (The name of the consul was probably Dr. Otis Allan Glisbruk, I have only the Hebrew spelling at present.)
- (15) Henri Morgenthau, at that time U.S. Ambassador at Constantinople (Istanbul).

ISRAEL'S GOLD COINS — MARKET EVALUATION

Continued from Page 5

say a 25th Anniversary set for \$485 . . . and you have a set that you are in \$800 . . . prorate the cost of the two sets and your average cost is \$642. Or buy 3 sets with an average cost of \$590. etc., etc.

The "un-holy two-some" could be bought and used as jewelry . . . or bought to give as gifts. For you cannot buy much today for \$200-255 today on the gold market, think of it as bullion and

put them away like Krugerrands, 50 Pesos or ducats. Forget the past . . . the high's and the low's. Invest in today's market, for Israeli gold coins are still the best buy on the numismatic market!

Now that the price of gold is over \$380 per ounce there has been a sharp increase in the value of all Israel Commemoratives due to the increased bullion content.

British Campaign Medals Issued In Connection With Palestine

By SAMUEL LACHMAN, Haifa

Queen Victoria

In 1847 it was decided to issue medals to survivors then living, who participated in campaigns between 1793 and 1840 (2). The Medals were authorized in 1847 and issued in 1848. There was a Naval General Service Medal and a Military General Service Medal, but only the former is of interest.

The Naval General Service Medal was issued with 230 different bars, two of them are connected with Palestine. The medal bears on the obverse the effigy of Queen Victoria and on the reverse Britannia riding the waves. The ribbon is white with a dark blue border. The two bars in question are:

Frigate Action

Acre, 30th May 1799. The number of medals issued is said to have been 42 (1) (3).

Fleet Action

Syria. Battle of Acre in November 1840 (4). 7057 medals were issued.



VICTORIA NAVAL

King George VI

Naval General Service Medal 1915-62

The medals show the effigy of King George VI on the obverse. The reverse presents Britannia being towed across the sea by two sea horses. The ribbon is white with red borders and two red lines. Two bars were issued for Palestine, i.e. (5).

Palestine 1936-39

Palestine 1945-48

General Service Medal 1918-62

Obverse George VI, reverse winged figure of Victory carrying a trident holding a laurel wreath over the emblem of the Army, a sword, and that of the Royal Air Force, a pair of wings. Again two bars were issued, i.e. (6) (7):

Palestine

Palestine 1945-48

The former refers to the period 1936-39. The ribbon is deep blue, green, deep blue.

Both the Naval General Service Medal and the General Service Medal exist with two forms of the obverse inscriptions:

- b) GEORGIVS VI DEI GRA: BRITT: OMN: REX FID: DFE: +
a) GEORGIVS VI D: G: BR: OMN: REX ET INDIAE IMP:



VICTORIA NAVAL

- (1) E. C. Joslin. *The Standard Catalogue of British Orders, Decorations, and Medals.* 3rd ed. London 1976.
- (2) O. D. Cresswell. *The Naval General Service Medal.* Numismatic Circular Vol. 76, No. 7/8 (July/Aug. 1968), p. 229.
- (3) For the historical details see: Samuel Lachman. *The History of a French-English Battle at Acre (Acco) and Haifa.* SHEKEL Vol. VIII, No. 3 (Fall 1975), pp. 25 ff.
- (4) See: Elimelech Semmelmann. *The Bombardment of Akko (Acre) 1840.* SHEKEL Vol. V, No. 1 (Spring 1972), p. 11, 12, 26.
- (5) O. D. Cresswell. *The Naval General Service Medal of 1915.* Numismatic Circular, Vol. 78, No. 4 (April 1970), p. 149.
- (6) ———. *The General Service Medal of 1918.* Numismatic Circular Vol. 78, No. 7/8 (July/Aug. 1970), 297.
- (7) Elimelech Semmelmann. *About British Service Medals.* SHEKEL Vol IV, No. 3 (Fall 1971), pp. 12, 13, 27.



GEORGE VI NAVAL



GEORGE VI NAVAL



GEORGE VI PALESTINE



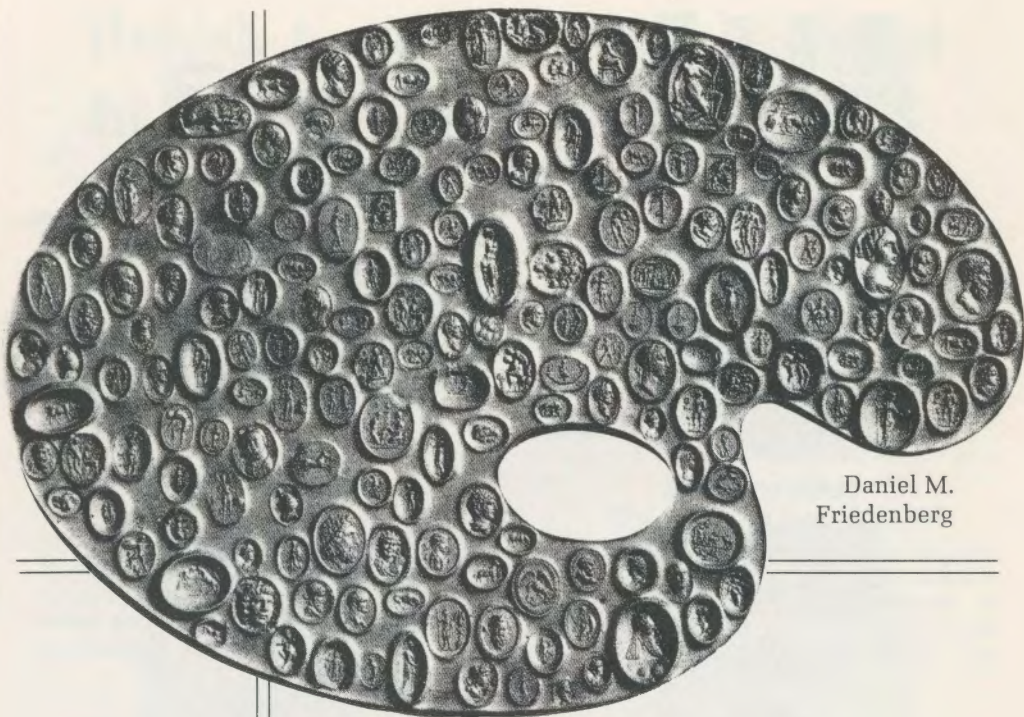
GSM — Reverse



GSM — 1945-48



GSM — 1945-48



Daniel M.
Friedenberg

JEWELRY AND THE ART OF THE MEDAL

JEWISH SKILL in the medallic art is a natural outgrowth of stone and metal cutting. Pewter, seal and gem engraving were traditional Jewish professions in Europe and these skills were often handed down from father to son through successive generations⁽¹⁾. Jewish stone engravers were already mentioned in documents from the 16th century. In this same period, the Italian Renaissance produced a Jewish portrait painter and medalist, by name Moses da Castellazzo, who plied his trade in Venice, Mantua and Ferrara: though there is evidence he did a medallion of Ercole I, Duke of Ferrara, no work of his survives. And throughout the 17th century the electoral court of Brandenburg employed a line of Jewish seal engravers.

By the middle of the 18th century this tradition had blossomed into general royal patronage. The Protestant courts of Germany and Scandinavia in the Baltic area depended upon

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Part I

Jewish gem and seal engravers, especially the courts of Mecklenburg-Schwerin, Dresden, Brandenburg, Copenhagen and Sweden. The same was true in the free city of Hamburg. Some of these engravers, moving into the field of medals, became famous. The most illustrious, Jacob Abraham and his son Abraham Abramson⁽²⁾, came out of Prussia. In Denmark, three generations of the Jacobson family were renowned. The beginning of the 19th century saw the spread of this influence. Avenir Griliches in Russia was succeeded by his gifted son, Abraham Griliches. The eminent Belgian gem cutter, Jacob Simon, trained his remarkable son, Jean Henri Simon: two other brothers, Mayer Simon and Samuel Simon, were talented, as was Jean Henri's son, Jean Marie Simon. Another example from Belgium is the case of L. Baruch, uncle of Jacques Wiener, who taught his nephew the art of engraving. Jacques Wiener in turn passed on this knowledge to his two younger brothers, Leopold and Charles. The Elion family in Holland followed the same pattern. Thus, the family tradition of Jews as engravers in stone and metal led directly to their proficiency as medalists.

The first medal definitely known to be struck by a practicing Jew is extraordinary in that the engraver, an amateur, was son of a rabbi and the subject was likewise rabbinic. In 1735 the Ashkenazic or German Jewish community of Amsterdam lacked a rabbi and the Chief Rabbi of Brody, in Poland, was called to the post. Rabbi Elazar ben Samuel Shmelka accepted and this medal was struck to celebrate his arrival. The obverse shows a portrait of the rabbi, in con-

travention of Jewish tradition at the time, and the reverse is filled with a lengthy inscription in Hebrew. The medalist was Joel, son of Rabbi Lippman Levi, who stamped his name on the reverse. This is the only recorded work of Joel and, from the aesthetic standpoint, must be considered mediocre.

The Jewish court engravers reached their zenith in the second half of the 18th century. Among them, Jacob Abraham and his son, Abraham Abramson, are the most famous. The lives and works of these two men have been recorded in *Jacob Abraham und Abraham Abramson – 55 Jahre Medaillenkunst (1755-1810)*, by Tassilo Hoffmann, Frankfurt am Main, 1927. Their activities may be briefly noted.

The father (1723-1800), originally from the German state of Mecklenburg, had a native talent early recognized by Frederick the Great of Prussia. He worked for nearly fifty years as a Royal moneyer in the mints of Stettin and Königsberg, and finally as chief engraver in Berlin. But his medals, done in the style of the late baroque period, were renowned throughout Germany. Among



Frederick the Great, by Jacob Abraham (1723-1800).

- (1) The writer does not mean to suggest this was an exclusive Jewish phenomenon. Family craft tradition was an outgrowth of the mediaeval period and there are families of Christian medalists whose members cover some two hundred years of sustained activity. Examples are the Roettiers and Wyon families.
- (2) The traditional use of the Hebrew "ben" for son, in this case ben Abram, now became fixed in the last name as Abram's son or Abramson.

the best known are those commemorating the victories of Frederick the Great during the Seven Years' War. Also famous are his portrait medals of Prince Potemkin, Sigmund van der Heyde and the actress Maria Amalia Finck. His outstanding commemorative medals are the Marriage of George III of England in 1761, the Marriage of Wilhelm V of the Netherlands and Princess Wilhelmine of Prussia in 1767, the Jubilee Festival in 1772 of the French Community at Berlin and the Visit to Berlin of Grand Duke Paul Petrowitsch of Russia in 1776. Of special Jewish interest is Abraham's striking portrait of his fellow Berliner, Moses Mendelssohn, which he engraved jointly with his son.

Abraham Abramson (1754-1811) even surpassed his father. Up to 1788 he engraved according to the design of others; but after four years of study in Italy, he then became one of the very small company of medalists who both designed and engraved their own medals. Excelling in portraiture, the obverses of his medals are considered superior to the reverses, which often are coldly allegoric. As an exemplar of the classical style of the late 18th century, Abramson is considered by many the top medalist of that epoch.



Emanuel Kant by Abraham Abramson (1754-1811).

Though both a Royal moneyer and the official Medalist to the Prussian Court, it is his gift in medal making which is most striking. Abramson's output was enormous and we can only touch on a small part. Among the series of great men of his time that he executed, those of Kant, Lessing and Wieland should be noted. Others are the portrait pieces of the various Prussian monarchs he served, Frederick the Great, Frederick William II and Frederick William III. The wide range of his production includes such famous medals as the Commemoration of the Death of Queen Marie Antoinette, the Meeting of the Monarchs at Tilsit, the Death of Duke Leopold of Brunswick, the Accession of Czar Alexander I of Russia, and most especially, the medallion dedicated to the new scientific technique of vaccination.

Abramson put down in metal some of his better-known coreligionists as well, and these are gems for the collector of Jewish medals. In chronological order they are: the portrait of Moses Mendelssohn (with his father), done around 1774, Daniel Itzig's 70th Birthday, which occurred in 1793, and Dr. Marcus Herz, done in 1794. Also to be mentioned is the 1808 memorial to the Enfanchisement of the Jews of Westphalia. In 1804 and 1805 Abramson was hired by a Hamburg coin dealer to strike curious Calendar medals which note the Jewish holidays falling in those years in conjunction with the Christian holidays.

In nearby Copenhagen at this same period the Jacobson family sprang into prominence. The intense Protestant spirit of the Danish monarchs (like those of Sweden) made them sympathetic to the Old Testament and its wandering children: Christian IV often engraved Hebrew on his coins, and Jews were welcome in that country. Aaron Jacobson, who

was born in 1717 at Wandsbeck and died in 1775 at Copenhagen, became the engraver of the Royal seals in 1745. He produced two notable sons. The oldest, David Aaron Jacobson, succeeded his father in the same position. But it is the younger son, Salomon Aaron Jacobson (1754-1830) whose medallic ability brought him to the forefront. In 1788 he went to Stockholm, where he became a member of the Academy of Arts. In 1796 he attained the same honor in Denmark. Among his portrait medals may be mentioned those of Frederick VI of Denmark, Count Andreas Peter Bernstorff, a State Minister, Georges Cuvier, the French naturalist, Queen Marie Sofie Frederikke, and local notables from Copenhagen such as Major-Generals Kreber and Classen, Dr. Olaus Borch, Dr. Henrik Callisen, as well as the German, P. E. Blumenbach. Two of his Reformation medals are considered of top quality.

Albert Jacobson (1780-1836) was the son of Salomon Aaron and the third in this straight line. A member of both the Danish and Swedish Academies of Art like his father, he was best known for gem engraving. His medallic specialty was prize medals. Few have survived and the one most frequently cited was struck to honor scientific investigation in the reign of King Frederick VI, showing the portrait of the king. Another known medal is the 1833 issuance struck to celebrate that same king's recovery from a severe illness⁽³⁾

Like the Jacobson family, though of lesser ability, was the Aaron family. Philipp Aaron was prominent in Mecklenburg-Schwerin, on the Baltic Sea, from around 1750 to 1787. Early in his career, as medalist to the Court, we know of an official medal he



Johann Luis, Mayor of Hamburg by Abraham Aaron (1744-1824).

struck for his duke, Christian Ludwig II. He was followed by Abraham Aaron (1744-1825), his younger brother. Abraham Aaron gravitated back and forth between the courts of Mecklenburg and Stockholm, first at Schwerin up to 1776 (where he was assistant to his brother), then in Stockholm from 1776 to 1778, and back again in Schwerin. His best known piece was struck to celebrate the accession of Great Duke Friedrich Franz I of Mecklenburg, issued in 1785. This same duke also commissioned him to do a curious 50th Anniversary medal of Oluf Gerhard Tychsen, Professor of Oriental Languages in Mecklenburg, which shows

(3) L. Forrer's *Biographical Dictionary of Medallists*, Spink & Son Ltd., is a veritable bible for information about medalists. Inevitably, given the eight volumes, errors creep in. Forrer lists an Alfred Jacobson as well but, according to authoritative sources, "Alfred" is the same party as Albert Jacobson.

both Hebrew and Arabic lettering at the foot of a palm tree. Abraham Aaron was likewise noted for a series of portrait medals of various mayors of Hamburg, namely Johann Luis in 1788, Johann Anderson in 1790, Martin Dörner in 1798 and Peter Hinrich Widow in 1802.

Also in Mecklenburg during this same period were the medalists Meier Loeser and his son Nathan. Our knowledge is incomplete, but we do know they lived in Guestrow and received a commission in 1793, and executed a medal, celebrating the Establishment of the Doberan Seaside Resort, that city being a fashionable watering center on the Baltic Sea. The records also indicate that Meier Loeser at the end of the 18th century was called to Sweden by the king in order to cut a coat-of-arms.



Portrait medal of Franz Anton Wagener by Abraham Heilbut.

Hamburg, somewhat to the west in Germany, was the home city of two minor 18th century Jewish medalists. The earlier was Abraham Jacobs, whose first recorded production was the 1765 Jubilee Medal for the Hamburg Chamber of Commerce. In 1775 he struck a medal for the Hamburg Sea Insurance Company and in 1778 a portrait medal of the actor Broemann. Jacobs was followed by Abraham Heilbut, born at Hamburg in 1762. Heilbut, trained as a stone cutter and medalist, attracted attention at an exhibition of a trade fair held in Hamburg in 1797. In 1800 he did the memorial piece on the death of N.A.J. Kirchof, a Senator from Hamburg. In this same year he also struck a portrait medal of Jacob Albrecht von Sienen, and in the following year the initials A.H.H. appear on a portrait medal of Franz Anton Wagener.

The only Jew to work in Central Germany at this time was Christian Lebrecht Schild (1711-1751) who, as the name indicates, converted to the Protestant faith at the age of twenty. Schild was employed at the mint of Frankfort on Main and is responsible for the quadruple and double ducats of that city. He also cut seals for the Elector of Bavaria, and the Emperors Charles VII and Francis I. Two of his proclamation medals are well-known, the 1741 Election of the Emperor and the 1742 Election of Charles VII. An undated medal, issued in this same period, was entitled Prosperity of the City of Frankfort, and shows the allegoric figures of religion, prudence and industry. This metal is so highly regarded it was among the seventeen chosen by this Historical Museum of Frankfort to illustrate the medallic history of the city⁽⁴⁾.

Though it might seem unlikely in view of the oppressive conditions,

(4) The Coin Cabinet, Issue No. 5 of the Historical Museum of Frankfurt am Main, 1964. Item No. 41.



Rouble of Peter III by Samuel Judin (1730-circa 1800).

one of the very great 18th century medalists was a Russian Jew, Samuel Judin (Samoila Iudin) by name. Judin (1730-circa 1800) possessed extraordinary natural talent and was accepted at a very early age into the School of Engraving of the St. Petersburg Mint. From 1757 to 1762 he was the principal mint engraver at that mint. In his first year there he struck the silver ruble for Peter III, the limited issue showing his initials C. IO. on the sleeve being a coveted numismatic item. His best known medal is the Battle of Poltava, celebrating the Russian victory over Charles XII. Other well-known medals are the Peace of Carlowitz, the Institution of Colleges, the Annihilation of the Strelitz Dynasty and the Commemoration of the Foundation of St. Andrew. Judin, likewise, engraved a group of medals, following previous models, that dealt with the life of Peter the Great. He also collaborated with Timothy Ivanov on several large portrait medals, of which an excellent example is the joint Elizabeth I of Russia.

The giants of the 18th century had their peers in the 19th century. The transitional figure was Jean Henri Simon, whose long and adventurous life extended from 1752 to 1834. Son

of the noted seal engraver and gem cutter, Jacob Simon⁽⁵⁾, he was born in Brussels and learned the trade in childhood. As early as 1767 he was working as a gem engraver for Prince Charles of Lorraine. Eight years later he went to Paris and found employment with the Duke of Chartres, later Duke of Orleans. Louis XVI then granted him the title of Royal engraver, with apartments in the Louvre gallery. He held the position until 1792, when this picaresque personality then joined the forces of the French Revolution. Within a short time Simon became a lieutenant colonel in the army of the French Republic. Falsely accused of treason, he fled France and entered employment as an engraver to the court of Spain. He returned with the advent of Napoleon, rejoined the army, and became a full colonel of a regiment of lancers. Twice wounded, he finally quit the military service and was appointed an engraver to the Cabinet of Napoleon as well as having the official position of Engraver of Title Seals to the Empress Josephine. Like the Phoenix, he returned to Brussels after the fall of Napoleon and became Engraver to King William I of the Netherlands, who then ruled over Belgium as well. The last

(5) Ernest Babelon in his *La Gravure en Pierres fines* . . . Paris, 1894, states that Jean Henri Simon was a great-grandson of Thomas Simon, the very great 17th century English medalist. This seems impossible for there is irrefutable proof that Thomas Simon was a Protestant.

curious episode of Simon's life occurred at the age of 78 when he took command of a company of Civic guards on the outbreak of the 1830 Revolution at Brussels. The career of Jean Henri Simon would be excellent material for an historical novel.

The gem engraving of Simon has received considerable attention because his skill was so great, the cameos and intaglios were often mistaken for those of antiquity. But the range of his medallic production is also noteworthy. The Hague Museum has a fine collection of some two dozen of his medals. The most important persons engraved were William I and the Queen, Crown Prince William, Prince Frederick and Princess Marianne of the Netherlands, as well as prize medals for the Universities of Leyden, Utrecht, Groningen, Liege and Louvain.

Simon's most important work is his series of 100 medals of illustrious men of the Low Countries, on which he spent six years of constant labor. Uniformly measuring almost 2" in diameter, they include such figures as Erasmus, Hugo Grotius, Gerard Mercator, Quentin Metsys, Lucas of Leyden, Peter Breughel the Elder, Peter Paul Rubens, Anthony Van Dyke, Rembrandt, David Teniers, Egmont and William of Orange.

Though Jean Henri was the finest flower of the Simon family, there were other important members as well. Mention has been made of Jacob Simon, his father. Mayer Simon (1746-1821), better known as Simon de Paris, was a brother of Jean Henri and built a reputation on gem portraiture, having engraved such persons as Louis XVI and Napoleon. Another brother, Samuel Simon, born 1760, was engraver to the Parisian post office. The line continued an additional generation through Jean Marie Amable Simon, son of Jean Henri. The son, though a talented gem engraver, did not inherit the genius of his father despite

a distinguished career of portrait engraving under the French Restoration and King Louis Philippe.

Belgium produced several other extraordinary Jewish medalists in the 19th century. The first, L. Baruch, had a career which overlapped that of Jean Henri Simon. But Baruch's most significant contribution was the training of his nephew, Jacob Wiener, later called Jacques, with whom he jointly signed some medals in the early days. This Wiener was the oldest of three brothers, all destined for medallic fame.

Jacques Wiener (1815-1899), born in the Rhine Province of Hoerstgen of Hungarian immigrants, was placed at the age of 13 with his uncle, under whom he studied drawing and engraving. At the age of 30 Wiener conceived the idea—the first time in history — of engraving in precise detail the exterior and interior of a monument on the obverse and reverse of a medal. He engraved ten medals of famous Belgian churches with extraordinary delicacy. Success was immediate. This feat was then followed by a series of 41 medals, issued between 1850 and 1865, illustrating the most important European buildings, mainly in Germany, France, Italy and England. By 1866 he had received the highest awards from several of these countries. It should also be noted that Jacques Wiener engraved the first Belgian postage stamps and for many years was head of the government factory issuing these stamps.

In the vast production of this master there were several medals of special Jewish interest: the 1841 Opening of the Jewish Home for the Aged in The Hague; the 1841 Dedication of King William II of the Maastricht Synagogue; a Limburg Jewish Community Award to S. Bloemendal in 1851; and the most noted the 1861

Grand Opening of the Synagogue at Cologne.

Leopold Wiener (1823-1891), studied with his older brother, Jacques, and then went to Paris, where he became a pupil of the famous David d'Angers. In 1847 he returned to Belgium and started engraving a series of historical medals on a large scale, most of them being nearly 3" in diameter. They commemorated contemporary events and became very popular.

Leopold Wiener was appointed First Engraver to the Belgian mint in 1864 and held the post till his death, being responsible for all the currency of Leopold II—some 150 pieces are to his credit. At the same time he continued striking medals. Like his older brother, he garnered top awards from many countries. He also had a considerable reputation as a sculptor, several of his monumental works still adorning public places in Belgium. The list of his medals fills three pages in Forrer's *Biographical Dictionary of Medallists*. They are of all categories — architectural, portrait, award, and also include many jettons. One item of special Jewish interest is his 1859 portrait medal of Henri Loeb, Grand Rabbi of Belgium.

The third and youngest of the Wieners, Charles Wiener (1832-1888), had the shortest life span but perhaps the most brilliant career. He studied first at Brussels and then went to Paris as a student of Oudine, a founder of the modern school of medalists. As early as 1856 he settled at The Hague and became an engraver to the king of Holland. He then proceeded to London, where he was appointed assistant engraver at the Royal Mint. After a short stay, this restless man went to Lisbon as chief engraver of the Portuguese coins. Returning to Brussels in 1867, he then devoted himself to medals.

Like his brothers, he received top awards from many countries.

An almost complete series of Charles Wiener's medals are held at the Bibliotheque Royale of Belgium. They are far too innumerable to recount. Quite a few are architectural medals, showing churches and state buildings, many done in conjunction with his brother Jacques⁽⁶⁾. Also very common are portrait medals of royalty and exhibition medals. English pieces are foremost among those which have withstood the test of time, such as the portrait medal of Prince Albert, consort of Queen Victoria, the City of London medal, the Commemoration of the Visit of Czar Alexander II to London in 1874, and the Donation by Queen Victoria



Commemorating the Visit of Czar Alexander II to London in 1874 by Charles Wiener (1832-1888).

(6) There was mutual affection among the brothers and they often collaborated with one another.

of Epping Forest in 1882. The last two items are in the collection of the New York Metropolitan Museum of Art. Of special Jewish interest are three portrait medals: the magnificent E. A. Astruc, Chief Rabbi of Belgium; Jules Anspach, mayor of Brussels; and a dual portrait of Sir Moses and Lady Judith Montefiore.

The Wieners of Belgium were the foremost Jewish medalists of the 19th century. But there were many others as well, whose reputations are well-known. Among these are Avenir and Abraham Griliches, a father and son considered Russian though both were born in Vilna, Lithuania. The father, Avenir Griliches (1822-1905), was self-taught and came to the attention of the Russian court by engraving a striking resemblance of the Czar. In 1871, rather late as these careers go, he was employed by the Imperial Mint of St. Petersburg — in fact, he was one of the few Jews permitted to stay in St. Petersburg at this period⁽⁷⁾. From 1889 to 1898 he is listed officially as a mint engraver, though earlier, in 1874, he was already nominated to the St. Petersburg Academy of Fine Arts. His mark was A7 (Alpha Gamma). Avenir Griliches is credited with engraving the state seals of the czars Alexander III and Nicholas II, as well as the five ruble, one ruble, half ruble and twenty kopeck coins. He received top Russian honors, including decoration with the Order of St. Stanislas and appointment as a court Councillor.

The son, Abraham Griliches, was born in 1852 and had an even more

celebrated career. Graduated from the St Petersburg Academy of Fine Arts in 1876, he was hired as an engraver to the Imperial Mint, his mark being MC. Though raised in the early 20th century to the position of Senior Engraver at the Petrograd Mint (he is credited with engraving some dies of the coinage of Nicholas II as well as the 1912 Alexander III Commemorative ruble), Abraham Griliches was more noted for his medals and took top awards at the Paris Expositions in 1889 and 1900. Like many other Jewish medalists, he was also noted as a gem engraver.

It is difficult to distinguish between the medals of the father and son because the initial of both first names was the same and likewise the two struck medals in the same period. We can only be sure in this matter when the younger added "Junior"⁽⁸⁾. The important medals of the father would appear to be: the Alexander Bridge on the Volga, 1880; the Transcaucasian Railroad, 1883; the Coronation of Alexander II and Marie Feodorowna, 1883; the Jubilee of General Tschewkin, 1892; portrait medals of the engineer Kerbedz as well as Wenzel Gruber; and commemoratives for the Russian-Turkish War, the University of Tomsk and the Technical Railroad Schools. Those most renowned of the son are: the Commemoration of the Deaths of Alexander II and Czarina Marie; the Jubilee of Duke Nicholas Leuchtenberg; the Jubilee of the Russian Medical Society in 1885; Life Saving at the Railway Disaster of Borki in 1888; the Exhibition of the Russian Naturalist Club in 1889; and the 200th

(7) A cryptic reference is made in *The Jewish Encyclopedia*, Vol. V, "Engravers," p. 177, to a man named Saphir, "a clever stone engraver" who "has done some work for the court of Russia." Nothing is known beyond this single sentence, but it is a fact that a few Jews were exempt from the anti-Semitic Court ban. Albert Wolf also refers to a Saphir who lived in Karlsbad (see his brochure from 1902, p. 21). It is not clear whether the two references refer to the same person, though Wolf also states that Saphir's work was in possession of the Russian Court.

(8) Considering that the Griliches lived in the last century, there is remarkable confusion surrounding their lives. No two reference books seem to agree on dates or activities. The writer has followed what seems more authoritative opinion throughout.

Anniversary of the 65th Infantry Regiment of Moscow. An early self-portrait dates from 1870.

The French were the top masters in the art of medal making during the 19th century and among them were several Jews of some importance. They reached renown in the second half of the century. The earliest was Rene Stern, whose firm stamp "Stern, Paris" was familiar in the die cutting and seal engraving trade. Stern also served as a court engraver to Napoleon III. His most noted medals⁽⁹⁾ are: the Company of the Russian Railways, done in 1858; the Opening of the Railway Line from Paris to Orleans, dated 1859; a commemorative for the Loge Anglaise of Bordeaux; Cholera at Amiens; and the last dated medal, from 1869, the Prince Imperial. Of special interest to Jewish collectors is the prize medal he issued for the Societe J.R. Pereire.

Emile-Arthur Soldi (sometimes listed as Soldi-Colbert) was a more significant medalist than Stern. A Dane by ancestry, his real name being Soldyck, he was born in Paris in 1846 and died at Rome in 1906. At the age of 23, Soldi received the Grand Prix de Rome in medal engraving, and was made a knight of the Legion of Honor when only 32. An amazingly talented man, Soldi was an archaeologist and sculptor as well, being also noted in his time as a writer and translator from Danish. In fact, Ernest Babelon, the top French art critic, wrote that Soldi would have become one of the greatest medalists of modern times if he had not scattered his energy in so many different fields.

The best known medal of E. A. Soldi is his Homage to the Victims of the Invasion, referring to the 1870-71 German victory over France. This

medal is still being issued by the French Mint. Other noted commemoratives are: the Reconstruction of Paris, 1876; Homage to Beethoven, 1876; the Centenary of the Birth of Bolivar, 1883; the 50th Anniversary of the Invention of Photography, 1889; and the Association of the Students of Paris, 1892. Soldi also did many portrait medals, including those of the Duchess Colonna de Castiglione, Bernardina Gismondi and Henriette de Belfort. Roger Marx, inspector general of the French Museums of Beaux-Arts, thought so much of Soldi he illustrated an allegorical medal representing Charity in his *Les Medailleurs contemporains*, Paris, 1898, (Plate XXX.)

A figure in many ways similar to E. A. Soldi in his Renaissance outlook and capacities was Zacharie Astruc (1839-1907), who was born at Angers but spent most of his life at Paris. Astruc was at turns a sculptor, medalist, painter and author, and seemed to do all with equal facility. His main reputation rested on his literary works and sculpture. As to the first, he authored novels, short stories, plays, art criticism and poetry — in both French and Spanish. Rather improbably, considering his religion, Astruc at the age of 35 was commissioned to make a reproduction of the famous statue of St. Francis of Assisi which had been jealously guarded in the shrine of a monastery at Toledo. The faithful model of Alonzo Cano's masterpiece has been copied so much since then, it is one of the most popular art reproductions in history. Astruc was named a chevalier of the Legion of Honor for his busts and statues, which are in many French public institutions. His portrait medals were popular and one, of a young girl, was

(9) The literature on Rene Stern never makes unequivocally clear whether he was the engraver or only the editor of die cutting for these medals.

also found worthy of illustration in Roger Marx's *Les Medailleurs contemporains*.

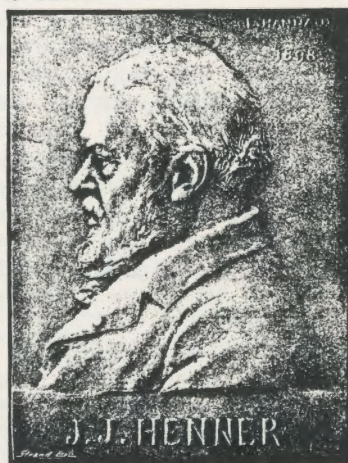
The French sculptor Emmanuel Hanneaux (often spelled Hanneaux) deserves attention. Born at Metz in 1855, he attended the Ecole des Beaux-Arts of Paris. In 1880 he obtained first mention of the Second Grand Prix de Rome. A knight of the Legion of Honor, his sculpture is in many French museums. It was only in later years that Hanneaux took to medal engraving. The Luxembourg Museum has on exhibit a sampling, including portrait medals of the painters J. J. Henner and Sebastien le Clerc, and Mgr. Dupont des Loges, Bishop of Metz. Hanneaux specialized in medallic compositions akin to his sculpture, and the Luxembourg also exhibits Mercury and Bacchus, Nereids, an Idyll, and an allegory of Love and Music. Of special Jewish interest are two portrait medals, those of Dr. L. Dreyfus-Brisac, a well-known French physician, and the exceptional study of Narcisse Leven, French president of the Jewish Colonization Association; a portrait plaque of Coralie Cahen, the French philanthropist; and a commemorative, the 1910 issue for the 50th Anniversary of the Alliance Israelite Universelle.

The last three Frenchmen only fit the category because they spent most of their creative years in that country. The first is Samuel Friedrich Beer, who lived from 1846 to 1912. Of Moravian birth, Beer was closely linked with Theodor Herzl and the Zionist movement. S. F. Beer is renowned as a sculptor and his pieces were acquired by the Berlin National Gallery, the Metropolitan Museum of Art in New York City and the Museum of Fine Arts in Budapest. Though medals were incidental to his career, he engraved the Commemoration of the 1898 Second Zionist Congress, which may be considered one of the most important Jewish medals ever

struck. The Metropolitan Museum of Art also has in its collection a large medallion, 27" in diameter, of Michelangelo, a very expressive modelling.

The second Frenchman by adoption is Israel Rouchomovsky, a goldsmith and medalist brought up in Odessa, Russia. Rouchomovsky gained worldwide notoriety at the turn of the century as the maker of the "Tiara of Saitaphernes," purchased as an important work of antiquity by the Louvre Museum. He was called to Paris to explain the spurious work and settled in that city. At the Paris Salon of 1904 to 1906 he exhibited reliefs and plaques in the repousse manner. In 1906 he did a portrait medallion of Zadoc Kahn, Grand Rabbi of France.

The third Frenchman by adoption is Leopold Bernstein-Sinaieff, born 1868 in Vilna, Lithuania. Emigrating to Paris at the young age of 14, he distinguished himself as a sculptor, specializing in bronze and marble busts. Bernstein-Sinaieff was made a chevalier of the Legion of Honor in 1901. Late in his career he became interested in portrait medals, of which the most noted is the study of Eugene Manuel, the French poet, which was exhibited at the 1907 Paris Salon.



Portrait medal of the painter J. J. Henner by Emmanuel Hanneaux.

To Be Continued Next Issue

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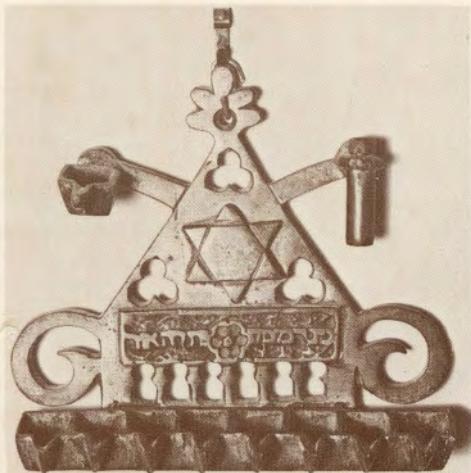
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The 1979 New Hanukka Coin



The Hanukkiya on the 1979 Hanukka coin is from 19th century EGYPT. The history of the Jewish community in Egypt is long and distinguished. Indeed, it was there that the Children of Israel became the Jewish People. Throughout the ancient period there were large communities of Jews in Egypt, who made very important contributions to Jewish life and to the life of Egypt in general. During the middle ages there was a flourishing Jewish community in Egypt. Suffice it to mention that Maimonides, one of the bright stars of the Jewish firmament, spent most of his life in Old Cairo. Active

and flourishing life continued to modern times, with the Jews participating in all aspects of Egyptian life while maintaining their special identity and culture. The wars between Israel and Egypt brought this to an end, forcing most Egyptian Jews to emigrate from what had been a hostile environment. However with the signing of the Peace Agreement in 1979, both Israel and Egypt expressed desires to exchange visits and renew the ties between the two peoples.



The reverse of the coin shows the value, IL 100, the word Israel in Hebrew, Arabic and English, the State Emblem and date in Hebrew and English.

The obverse shows a Hanukka lamp from Egypt within a shallow depression in the form of the Star of David. In Hebrew below — "Hanukkiya from Egypt 19th Century."

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